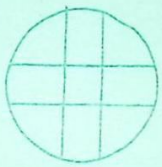
News from

NATIVE CALIFORNIA

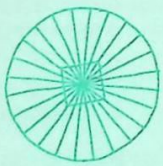
VOLUME 3 NUMBER 1 MARCH / APRIL 1989 $3.50

Maidu

Pomo



Miwok



Miwok

Maidu

California Roundhouses: Past and Present
The Power of Native Myth
Counting in Native Languages
Scorecard on Federal Legislators

Contents

It's Hard To Be An Indian 3
Julian Lang

The Roundhouse 4
Peter Nabokov

It's a Living Thing 10
Bev Ortiz

There Is No Other Way 12
Jackie Frank

Update on Pt. Arena Roundhouse 13
R. Jenkins & D. Theodoratus

Calendar of Events 14

The Arts 16
Frank LaPena

Books 17
Paul Apodaca

Big Times/Little Times 19
Vera Mae Fredrickson

Education 20
Victoria Patterson

Groundhog Day 21
Allogan Slagle

Museums & Archives 23
Kenneth Bicknell

Language 25
Leanne Hinton

Skills & Technology 27
Bev Ortiz

PUBLISHER: Malcolm Margolin
CO-EDITORS: Vera Mae Fredrickson, Malcolm Margolin, David W. Peri
MANAGING EDITOR: Ray Moisa
EDITORIAL ASSISTANCE: Jacki La Pointe
DESIGN & PRODUCTION: Sarah Levin
PRODUCTION ASSISTANCE: Karen Gosling
PROOFREADING: Janine Baer
TYPESETTING: Archetype, Berkeley, CA
PRINTING: Dharma Enterprises

News from Native California is published bimonthly (six times a year) by Heyday Books. Publication address: *News from Native California*, 2054 University Ave., #403, Berkeley, CA 94704. Phone: (415) 549-3564. For Calendar and Big Times/Little Times announcements, call (415) 848-3423. Second class postage paid at Berkeley, CA.

Subscription rates $18 per year. Single copies $3.50. Foreign rates $25 per year.

Copyright © 1989 by *News from Native California*. All rights reserved. Reproduction or use, without written permission, of editorial or pictorial content in any manner is prohibited.

The staff welcomes unsolicited manuscripts but cannot be responsible for their loss or damage.

Opinions expressed in articles and columns are those of the authors and not necessarily those of the editors or publisher.

Postmaster: Send address changes to *News from Native California*, P.O. Box 9145, Berkeley, CA 94709.

Getting A Sense of the World

H.D. "Timm" Williams

I learned a lot from my grandfather (Charley Williams). My grandfather was born in 1849. He saw the first white man when he was twelve years old and that was the cavalry. And his mother used to tell him, "Stay away from the cavalry because they will kill you!"

I lived twenty-one years of my life with my grandfather. And he told me about Indian wars with the white man and the atrocities that happened in the North Coast part of California. They were outrageous!

My grandfather also taught me how to feel at home in the woods, out in the mountains, out in the forest. You have four things: You have touch, that's feel. You can hear. You can see. And you can smell. Those are your four main senses that you go about with. None of you ever think about it, I don't think. You can do it outside. You can do it in town, in a room. You could use this formula any place.

Close your eyes, plug up your ears, and reach around and feel things. Feel the plants. Feel the leaves. See if you can distinguish a leaf when you touch it. Feel the different forms of leaves. Feel the bark of a tree. Feel a blade of grass. Reach down and feel the earth without looking at it, without hearing it, and without seeing it, without smelling it. Use your sense of feel and get the whole sense of it.

And do that with every one of your senses. Use your sense of smelling. And if you don't get enough the first time, do it over again until pretty soon you begin to smell the bark from the trees, the odor from the grass, the moisture from the water. You begin to distinguish all of these different odors. And the seeing and the hearing and all.

Then you go back and put them all together and look at the forest and see what you see, and feel what you feel, and smell what you smell, and you will experience an altogether different thing. And then he said, "When you do that then you begin to understand what God, *Wahpećkoma*, had created for us as human beings; to relate to out there as humans, and how we relate with the life of those things that are living.

Publisher's Note: Harry Demar "Timm" Williams was a Yurok who passed away in 1988 after serving the California Indian community for many years in a number of capacities. (For additional information on his life please refer to News from Native California, *V.2, No.2).*

The above article is excerpted from a speech Williams gave not long before he died. Richard Burrill provided the notes of the speech from which this article was taken.

An H.D. "Timm" Williams Memorial Scholarship Fund has been established. Those interested in contributing to this fund should send checks payable to The H.D. "Timm" Williams Memorial Scholarship Fund, at The Bank of Loleta, 1020 3rd Street, Crescent City, CA 95531.

Letters

Dear News!

I thought you might like to hear some news from Round Valley: We have two tribal members from the Round Valley Indian Reservation currently serving on the Round Valley School District's Board of Trustees. They are Mr. Roy Pina, member, Mrs. Leota (Tillotson) Card, clerk. Our community is very lucky to have *two* representatives on the board from the Covelo Indian Community.

D-Q University—Covelo site, is going well. We are getting prepared for spring semester and finally finishing fall semester. Our mini student body is strong and have had a few fundraisers so far this year. Two of our students will be graduating in June, 1989, at D-Q University in Davis, with an A.A. degree in Community Development. They are Sherry Landis and Leota Card (Yuki).

Sincerely,
Anna Britton, Round Valley

Cover photo: Members of the Tuolumne Miwok Rancheria in front of their roundhouse, ca. 1935. Photo courtesy of C. Bates. Cover illustrations: Schematic diagrams of roof designs of Native California roundhouses.

It's Hard to Be an Indian

Julian Lang

I was elated as I began to write about my favorite subject: the critical importance of mythology to Indian people today. It was a rude awakening when my exuberance ran smack into a wall twenty feet thick of misconception, half-boiled armchair expertise, stereotyping, and other equally frustrating examples of 1980s thought. The recent pop phenomenon of Joseph Campbell and *The Power of Myth* is the long-awaited fix for the "spiritually barren" 80s. The chasm that exists between the values and concerns of academia and our own continuing cultural existence as Indians can't be greater than the one I perceive between Joseph Campbell and my tribe.

The act of discussing with many and then writing about mythology has caused me to take a hard long look at myself. I realize it's against Indian law to build bridges into our mythic realm. Our existence is ordained. However, I feel the relationship Indian people have with their mythology, and the mythology itself, is threatened when it is popularized. So, what started as a fun writing assignment suddenly turned into a philosophical, political, historical debate. And more.

Myth gives us our distinction, our relationship to the world, and to the universe. At home we live with neighboring tribes, the Yurok, Hupa, Tolowa, and Shasta, all of whom have their own distinct languages and myths. The Gold Rush of 1849 and the subsequent federal policy of forced assimilation caused a rupture in the continuity of many of our cultures. A good example of this rupture is seen in the story of a Yurok girl born about 1886. When she was four years old, the "government man" came and removed her from her family, along with her five brothers and sisters, and many of the children of the lower Klamath River and further upstream among my tribe, the Karuk. My great grandmother, Bessie Tripp, told us stories of this period. They were all placed in the government boarding school located on the Hoopa Reservation where they remained for years. The Yurok girl was thirteen-years-old when she was finally allowed to return home. In an interview with her tape recorded in 1955, she reminisced about her homecoming. She felt like she didn't belong in either the Indian's world or the white man's. She felt "between." But, she said, "I don't know what you could call that between."

Karuk myths come from a time called *pikvahahirak*. It is the beginning of time just prior to the appearance of Mankind, *Yaas ara*. I have devoted much of my adult life to overcoming the rupture of our cultural continuity and to understanding the mythic truths we were separated from. Early on I discovered the value of myth to make me feel whole and able, not between. I spent years learning the myths in our language according to the traditional procedures and style. I analyzed them for meaning, learned their songs, located the geography, interviewed and discussed them in-depth with elders.

In 1980, I returned home to our Center of the World and the Klamath River. I rediscovered the beauty and relevancy of our mythology for today. In the last few years I have been engaged in archival research to locate myths lost from the oral tradition. There are many gaps of understanding to be filled. With each new find I invariably discover new questions. Many of you know about the G-O Road controversy covered in previous issues of *News from Native California*. It serves as a good example of how this knowledge works. The most important spiritual peaks for us and two neighboring tribes were in danger of being destroyed by the planned construction of a highway, the G-O Road. This area, locally known as the "High Country," has for ages until the present been the site where the strongest doctors have gained their power. In 1981, I was racking my brain, researching endlessly, to find the myth-evidence which proclaims its sanctity. I never found the evidence I was looking for. Then one day in late 1987 I was talking about the G-O Road with my great aunt Ramona Starritt. She emphasized the taboo about going to the High Country for "no reason." Those peaks up there, Doctor Rock, Chimney Rock, Peak Eight and others, after all, were special people. She asked me rhetorically, "You know why those peaks are so powerful, don't you?" "No." "Because they were left behind to guard the headwaters of all the creeks." BINGO! A creation myth I had long since stored away in memory shot into my brain, a very perplexing myth. It was obviously important, but I was simply unable to locate the geography where the creation occurred. The myth was speaking of the High Country! This comment by my relation was the key to putting it all together. More importantly, my faith in myths being conveyors of Truth was confirmed. God sat and cried as He contemplated a desolate and barren Earth. How was Mankind, *Yaas ara*, to survive in a land where nothing began to grow? His tears flowed creating all the major creeks and the Klamath River. All the plantlife and waterlife grew. Mankind will now be able to live. I was walking on clouds for weeks inspired by this new connection.

Many of our myths conclude with a statement by the creator person in the story: "However long Mankind exists and remembers me and my deeds they will not have to feel bad." In a sense, our myths were left behind by the Spirit People to be companions for us. A myth is a little bit of them and the Truth they relate. This personal relationship is what empowers our mythology, makes it real.

More importantly for Indians today, this ancient knowledge, created by the genius of our ancestors, contains the very essence of our tribal sovereignty. I believe that understanding mythology in any other terms is dangerous for us if we hope to continue on as recognized sovereign nations. There is an ongoing debate in Washington, D.C. these days, about which tribes will be recognized as sovereign nations and which will be recognized as a tribe defined with a diminished claim to sovereign rights. It appears federal Indian policy-makers are favoring the recognition of tribes without necessarily recognizing their sovereign status. We are on the verge of a potential legal-political crisis which could result in the termination of all agreements between tribes and the federal government. So, it's important for us as Indian people to understand sovereignty as clearly and deeply as we can. Our traditional knowledge then is critical to this understanding. And, it's equally important for non-Indians to understand what myths are to us, and the predicaments caused when mythology is viewed as universal truths. Indian myths convey universal truths related in a distinct way by a People, a nation.

It's hard to be an Indian. I've said it more than once. So, the lack of understanding by non-Indians and even Indians of the politically adverse reality that traditional Indians must endure is spooky. On the other hand, life is hardly a bowl of cherries. Still, I dread to consider a world where Indians and others no longer Fix the World, where the power of myth is turned into just another coffee table adornment. Believe it or not, the Earth is, after all, somebody.

Julian Lang (Karuk) is currently writing, speaking, and pursuing archival research in the San Francisco Bay Area.

THE ROUNDHOUSE
Giving Life to the Community

Earthen roundhouse near Buena Vista in Amador County. Photo courtesy of the Lowie Museum of Anthropology.

Peter Nabokov

They are called assembly houses, dance houses, ceremonial houses or, most commonly, roundhouses. Their spirit has been in Northern California forever, say some tribal elders. Their origins according to archaeologists date back at least four hundred, conceivably a thousand or more years.

They are credited with being "the largest and most complex architectural achievement of California Indians," by anthropologists Robert F. Heizer and Albert B. Elasser, while authors Craig D. Bates and Brian Bibby concur that these roundhouses represent "the most ambitious undertaking" of native handiwork in Northern California. "They function to give life to the community," as the Wintun artist and educator, Frank LaPena, prefers to summarize the central importance of these sacred buildings to the cultural persistence of Native California peoples.

Whatever the antiquity of the roundhouse tradition in California, it clearly represents the state's most venerable style of communal architecture—the first stadiums, churches, university, city councils wrapped up into one indigenous building idea. It is also the state's most durable architecture, for today over a dozen shake- or asphalt-shingle roofed roundhouses carry on the earthlodge heritage, serving as centers for traditional dance, curing, and religious practice among communities of Pomo, Nomlaki, Miwok, Maidu, Wintun and other native groups.

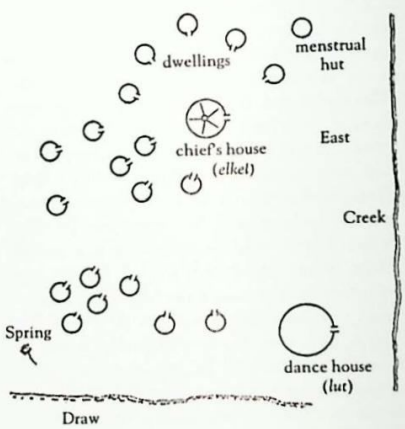
The large floor depressions of bygone semi-subterranean ceremonial buildings have been found in a broad geographical area that extends to Mendocino County in the north, where archaeologist David Fredrickson has seen what appears to have been a Pomo/Coast Yuki dance structure along Ten-Mile Creek near Ft. Bragg.

The southern end of their range is considered to be the San Francisco Bay region. Between these points the telltale remains of large dance structures can be found throughout a wide band from the Pacific Coast across the Central Valley into the Sierra foothills. "We know the semi-subterranean house tradition goes back four to five thousand years, and these ceremonial houses probably grew out of that," says Fredrickson. "Whenever I visit a site where there are a lot of little house pits associated clearly with an excavation maybe three times as large, I feel pretty sure that it's a dance house."

An account by Jeff Jones (Nomlaki), given in 1936 and abbreviated below, describes the construction of such a dance house:

> *When they want to build a dance house, all the important men get together in the* elkel *[chief's house] and talk about where they can get the trees. They have all the posts and ribs of the structure named, and the men mention the various logs they have seen that would meet the needs of the different parts. They do not speak of their decision to anyone, but go out and look at the tree that is to form the center pole. . .*
>
> *Before any further steps are taken, the group goes to the captain of the village and asks his approval of their plan. He will not answer them for a long time, perhaps as much as an hour, and then he may ask them if they are in a position to build a* lut *[dance house]. They will tell him what food they have in store. He will ask, "How do your women feel?" and they will reply that it is all right with them. This procedure is necessary because it is expensive to build a dance house, as they must feed all the neighboring people who assist in the construc-*

Diagram of a characteristic Nomlaki village, prepared by Jeff Jones. Adapted from "Nomlaki Ethnography" by Walter Goldschmidt, U.C. Press, Berkeley, 1951.



tion and are invited to the dance that follows. . .

The important men have meanwhile gone to the location of the center pole and have dressed it as a dancing man with a feather headdress. It is carried to the house pit by six or eight men on a "stretcher" made of grapevine, accompanied by two singers, who sing a "march." They do not set the pole down till they get to the hole, where they set it upright in a special way and tamp it into place.

Next they put the two "brothers" in place and then the other upright posts; then the ribs are put from ground to post. . . Then smaller sticks and finally wormwood are added, each person again working on that portion lying in the direction of his home. After the wormwood is laid over the ribs, the crannies are stuffed with moss, and earth is carried onto the roof and spread over it to a thickness of about three or four inches. It is packed down by constantly walking over it, so that in the end the house is nearly airtight except for the door and smoke hole. At the last the people from the several surrounding villages try to finish their side first, and this work is done in high spirits, the people teasing and making fun of one another. Those first finished raise a great shout and help the others to finish the work.

Once the basic structure was finished, according to a Coast Miwok man who talked with Isabel Kelly in the early 1930s, the interior underwent further refinements.

Inside of house looks nice. Painted in black and white, no red. One color goes clear around, in horizontal stripe.

Before house is finished, a small girl and small boy, too young to belong to the society are put inside. Boy makes some kind of work for dance and girl makes some kind of speech. These two are too fresh, too young; don't know much.

Maien comes in and tells them what to do.

When new house is finished, old one dismantled. If posts are getting old, they are afraid house will collapse when there are lots of people inside. Tear down posts. Call Fireman and have him build fire inside.

The earthen floor was left bare for the dancers' feet. Ready to serve many functions, these buildings came to life whenever fires were kindled in their hearths by appointed firemakers. Here the young underwent initiation into secret societies. Here the sick were cured, prayers were uttered, orations spoken, and communication was made with the spirits. Here community leaders received regalia of office. Weddings, naming ceremonies, first-fruits festivals—held at the acorn, strawberry and other harvests—and mourning rituals took place in or around their expansive interiors.

Against the earthen walls elaborately attired dancers cast lively, gigantic shadows,

Salvador (Wintun) dancing round the pole in front of the roundhouse at Cortina during the hesi ceremony in May 1906. Photo by Dr. S. A. Barrett, courtesy of the Lowie Museum of Anthropology.

while visitors watched from their appointed seating positions which were softened by pine needles or green willow boughs. Often those seating locations matched the general direction of the audience's home villages, so that the roundhouse became a microcosm of the wider world beyond its walls.

During the ceremonies, ritual clowns might climb down through the smokehole. Among the Pomo, special performers swung from trapezes suspended from the roundhouse rafters. On the drum hollowed from a 7-foot section of sycamore log a beater made the earth reverberate with his manzanita pounding pole, accompanied by split-stick elderberry wood clappers, cocoon rattles and throaty-sounding whistles made from wild goose or eagle bones. And on occasion the fire was extinguished so that shamans could perform awesome pieces of magical theater employing sound effects in the utter darkness.

Before wooden roundhouses—with upright board walls and redwood shake roofs—largely replaced the older community buildings after the turn of the century, the old earthlodge form experienced a building surge. This occurred in the 1870s, as a new generation of individual Dreamers brought renewed hope for tribal survival to groups of Nomlaki, Patwin, Pomo, and others who had been suffering from land loss, disease, official brutality, and religious intolerance from Christian missionaries. Outsiders call this the period of the "Earthlodge Cult"; for Indian communities it was a time of revitalization and promise.

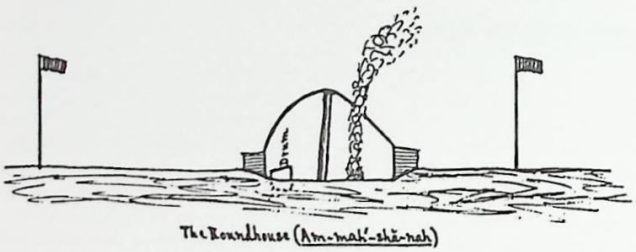
In Pomo country alone about nine brand new large earthlodges served as shelters for this wave of religious fervor, with their hard-beaten dance floors excavated around sacred center posts and powerfully-resonant, hollowed-log "foot drums" established in the back, opposite the entryway.

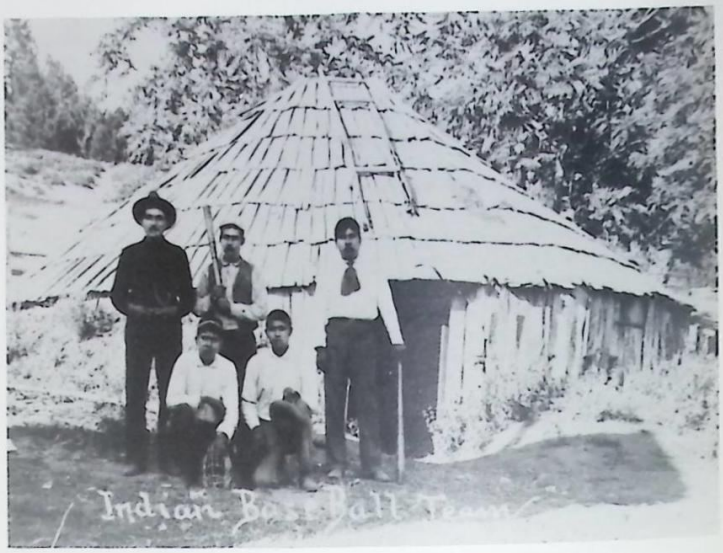
During the first quarter of this century, when the ethnographer C. Hart Merriam was visiting Indian settlements in this region, a few ceremonial earthlodges were still active. In June of 1903 he visited the Cortina Creek Community and discovered an impressive elliptical, fifty-foot wide ceremonial earthlodge surrounded by smaller, domestic houses covered with split-shakes. The Cortina Patwin had dug out the excavation and removed the earth in baskets, brought in fresh earth, and assembled the parts for the wooden superstructure all in advance so that the actual building might be erected in a single day.

The Mechoopda Village Roundhouse at Bidwell Rancheria. Photo courtesy of Dorothy Hill Collection.

Above: *The earthen roundhouse at Stoney Ford. Photo courtesy of The Bancroft Library.*

Below: *Stoney Ford Roundhouse, drawn by C. Hart Merriam, 1907.*





Indian Baseball Team in front of roundhouse. Photo courtesy of Craig Bates.

A Pomo roundhouse near Ukiah in 1901. Photo by P. E. Goddard, courtesy of the Lowie Museum of Anthropology, U.C. Berkeley.

Merriam also inspected other earthlodges, such as the Pomo structure at Sulphur Bank, but even at this time these older earthen constructions were giving away to wood. Among the last of the viable California earthlodges, however, was a well-known structure which symbolized the renewal of the Maidu sense of community.

Usually referred to as the Bidwell Rancheria, but called *Mechoopda* Village or *Bahapki* by the Native residents, this settlement about five miles southeast of Chico drew refugees from some nine former Maidu villages. "The people built a *Kum* (assembly house), and a new *huhuli* [village] began," writes Maidu historian Henry Azbill.

Almost seventy feet in diameter, this building had two main support posts which were forked—the one nearest the back being known as the "spirit post." The building's walls were lined with bundles of wormwood—the same material which was matted to hold the earthen roof—and its floor was formed of wet earth which was pre-mixed with acorn flour to produce a cement-like bond. (It is said that when General Bidwell issued wheat flour—which the Indians disliked—the Maidu added that to harden the floors as well).

According to Azbill, "The *Kum* is commonly called 'dance house,' because the *Kume* (Dance Society) of the Maidu people held their ceremonial dances there. Many white people called it a 'sweathouse.' This particular dance house is said to have been the largest of its type in California."

But perhaps Merriam's most memorable experiences in a round house of the more recent, wooden vintage occurred at the Stony Ford rancheria, which had only been at its present location for a dozen years when he first described the building in late June, 1903. Four years later he returned there in July and was stunned by the ceremony he witnessed.

> *. . . The dancers were dressed mainly in feather costumes of extraordinary construction, and some of them wore headdresses of feathers stuck full of slender rods about two feet long each having one or more tufts or plumes of red or white feathers, so that the diameter of the headdress is fully four feet—so great that the wearer cannot get through the entranceway of the roundhouse except by*

backing in with head bowed so as to bring the rods in base first. . . .

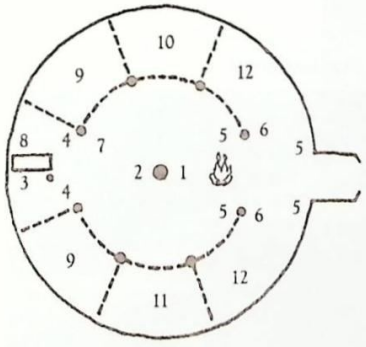
To lie on one's back at night in the outer circle of the dark roundhouse, sandwiched in between the Indians of the audience, and witness these ancient ceremonies by the dim light of the flickering fire, is a great privilege as well as an entertainment never to be forgotten. The intense earnestness of the dancers and the hearty appreciation of the lookers-on give the ceremonies a very real character. The time and rhythm of the music and dancing were simply perfect.

Neither native historians nor outside scholars can be sure when and precisely how wood planking and split shingles were first adapted to dance houses and some dwellings. In his travels, Merriam recorded many of these early shake round houses. At the wooden roundhouse occupied by the Nisenan Chief Hunchup and his family, located between the North and Middle Fork of the Cosumnes River, for instance, he was invited in and served a noon meal in December, 1904 ["without being asked"] of "good bread and butter, beans, and coffee, besides baskets full of fresh acorn mush."

It is important to realize, stresses Frank LaPena, that the shift from earth to shingle roundhouse by no means altered the underlying symbolism and sacred significance of the structure. The deeper meanings behind the one, two, or four post superstructure—depending on regional traditions—remained. The buildings still required consecration before they were used, and instead of religious officials ascending the earthen roof to pray at daybreak before a ceremony or to employ special medicines to keep the rain at bay, now special platforms above the planked entry tunnels supported this activity.

Other notable roundhouses of this period were the structures built by Miwok residents of the rancherias at Murphys and Six Mile. As described by James Gary Maniery, "A typical Mewuk roundhouse (*ha'ni*) was a large semi-subterranean assembly and/or dance house, approximately forty to fifty feet in diameter." Residents built the "modern" one at Murphys around 1901, while the older site of Six Mile, or *Kosoimuno-nu*, probably had an earth-covered roundhouse larger than the Murphys structure as early as the 1830s.

POSITIONS FOR PARTICIPANTS IN POMO CEREMONY



1. Village Head Chief
2. Singers
3. Drummers
4. Dancers at rest
5. Fire Tenders
6. Wood Pile
7. Master of Ceremonies
8. Ash Devils in Ghost Ceremony
9. Visitors: Northern Villages
10. Visitors: Eastern Villages
11. Visitors: Western Villages
12. Host Villagers

Chief Hunchup at the Koot' bah Rancheria Roundhouse, El Dorado County. Photo by C. Hart Merriam. Courtesy Bancroft Library.

Framework of the roundhouse near Murphys in Calaveras County, built for the great ceremony of September 1901. Photo by Frederick W. Putnam, courtesy of Peabody Museum, Harvard University.

Above: Painting of Maidu Elders in front of Auburn Roundhouse by Dalbert S. Castro. Photo courtesy of Carla Hills. Left: Billy Joe standing before the roundhouse at Auburn Rancheria, 1931 or 1932. Photo by Hans Uldall.

Maniery learned that Captain Yellowjacket, headman at Murphys and a renowned orator, supervised the acquisition of fir planks from a local sawmill and cedar shakes from another mill at Big Trees. Oriented to the southwest, the four-post building had a three-foot hearth in the middle. During ceremonies the floor was softened with pine needles and benches lined the walls.

In old photographs of the Murphys community, smaller circular shake dwellings, known as *umu'tca*, were built near the roundhouse to house traditional members, Yellowjacket among them. Maniery was unable to ascertain whether the building was burned to the ground in the 1920s, as some reports indicated, or collapsed out of disuse in the 1930s.

Roundhouses made of boards have had to struggle to continue to house the "Big Times" still enjoyed by contemporary California Indian communities. Official building codes which require windows in such structures (which would violate native custom that usually permits only two openings: a single entrance and a smokehole), local disputes over land ownership and rights-of-way, plus the wear and tear of neglect and weather, have threatened this architectural tradition. The experience of the historic roundhouse at Ahwahnee, built near Yosemite Valley in Madera County, is a case in point.

When it was constructed around 1903 by local southern Miwok and Chukchansi Yokuts people, it was one of a number of similar split-shake roundhouses found at Tuolumne, Jamestown, Groveland, Railroad Flat and other rancherias. Actually it had replaced an older roundhouse which had been burned in 1893 upon the death of the resident chief, as was Miwok custom. That building, in turn, had replaced an older earthlodge, and archaeological remains in its immediate vicinity also suggest that the site had long been favored for Miwok people to congregate for friendship dances, funeral anniversary memorials, and handgames.

Octagonal in plan, the building featured four center posts and eight side posts. Its lumber was cut from local trees. Its structural members and shakes were nailed rather than lashed (with flexible, green grapevine as was done in the old days). Its pit was sunk three to four feet below ground level. The local burial ground for members of this roundhouse lay about 175 yards up the slope. In a nice phrase from a 1977 article in the *Sacramento Bee*, it had along with its cosmological meanings, "a cradle-to-grave significance" to Indian culture.

By 1977, however, the structure had fallen on hard times. Sold to private, non-Indian concerns around 1940, it was not used again and its uprights began to rot. In the mid 1970s people were surprised to see it advertised in the real estate offerings for $80,000. The ad boasted that the site included "a wedding tree

The roundhouse at Kule Loklo, Pt. Reyes National Seashore. Photo by Mary Bates.

Diagram of Yosemite Valley Roundhouse.

Building the roundhouse at Yosemite Valley.

The Yosemite Valley Roundhouse. Photos courtesy of Craig Bates.

and burial grounds." Local Indians organized the Wassama Association to buy it back, but by summer 1977, they were still unsuccessful. The building was vandalized and its roof knocked to the ground.

Today, however, things have changed, and the Ahwahnee Roundhouse has been raised on new walls and given a second life. The fate of other old roundhouses is less certain. All that is left of the old roundhouse at the Middletown rancheria is its floor depression; but when one outsider wanted to photograph the spot he was admonished with these words: "you don't go to the hospital to photograph ill patients."

At the Maidu roundhouses at Quincy and Janesville, to give a further example, elder Tom Epperson and others spearheaded a revival of the Bear Dance. But today the cedar bark roof and rafters of his abandoned, single-post Quincy structure (known as *Satkani Watam Kumhu*) have tumbled into their floor pit, while the Janesville structure, still standing, has recently undergone temporary closure due to its property title changing hands.

What is ironic about this, according to Everett Smith, a Maidu elder much involved in the Bear Dance, is that one traditional function of the roundhouse was to serve as a sort of land deed for the community it represented. "When someone from another tribe would arrive at the crest of a valley, they would look down and see that roundhouse," he explained. "Then they would sit down and sing, to tell those people down there who owned that territory that they wanted to move across." While Smith said that his people felt uncomfortable divulging the more sacred aspects of the building's use and construction, its role as a structural embodiment of the Maidu community's claim to their territory was important for outsiders to appreciate.

In government-supervised facilities such as Point Reyes National Seashore and Indian Grinding Rock State Park, roundhouses have been erected with regular maintenance as part of the package. Yet special, even private Indian use of these communal buildings—earth-covered at Point Reyes' Kule Loklo and Yosemite's Ahwahnee village and shingled at Grinding Rocks' Chaw-se—it is also assured. At important moments in the ceremonial or seasonal calendar, visitors are gently but firmly told that these sites are off-limits in order for Indians to practice and perpetuate traditions.

Other contemporary roundhouses are fighting for survival. At the Pomo community of Manchester/Point Arena, for instance, Alice Poe and other community traditionalists are fund-raising to repair and re-roof their famous old roundhouse. Although the well-known roundhouse at Grindstone is also in need of work, native dance groups throughout Northern California look forward to its spring and fall gatherings, particularly because of the four resident Big Heads who regularly perform there.

Looking like an architectural blend of old-time earthlodge—with its sloping earth sidewalls, and shake roofing—the Grindstone structure always draws a sizeable crowd. Photography is prohibited within, and non-native visitors are expected to use discretion and good taste as the community hosts dance groups from a wide area.

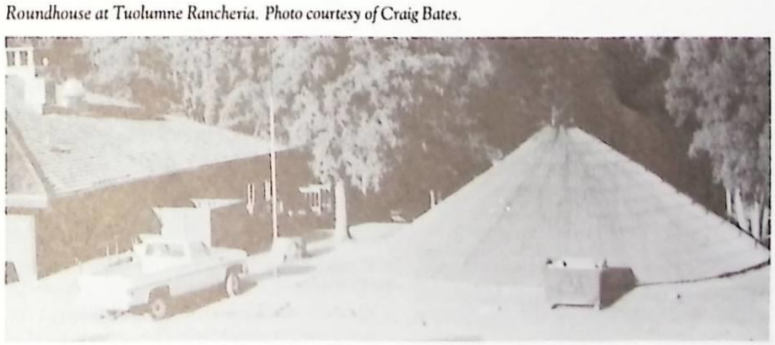
This was the first roundhouse that Frank LaPena recalls entering, sometime in the late 1960s. He remembers learning that there were certain places where you had to sit, and that once the ceremonies began you were not supposed to leave. Movement within was in a counter-clockwise direction. He was struck with the wonder and beauty of the Big Head dancers, which would inspire his artwork. (Roundhouses and their rituals have been a favored subject of such contemporary California Indian painters as Frank Day, Dalbert Castro, Harry Fonseca and others.)

When it came time for him to introduce his own son, Craig, to the roundhouse, it was also to Grindstone that he took him. The boy was only two, "but I didn't talk down to him. I told him straight out. This is for the earth. This is for all living things. We're dancing to keep it all going."

Acknowledgments: We would like to offer our thanks for the assistance of the following individuals who made this overview possible: Craig Bates, Dalbert S. Castro, Lee Davis, Dolan Eargle, Jr., William Heick, Carla Hills, Frank LaPena, Kent Lightfoot, James Gary Maniery, E. Breck Parkman, Alice Poe, William Simmons, Everett Smith, and Dorothea Theodoratus (who is currently editing C. Hart Merriam's fieldnotes for publication).

Peter Nabokov lives in Berkeley and is currently teaching at U.C. Santa Cruz. He is author of several books, the most recent of which is Native American Architecture *from Oxford University Press co-authored with Robert Easton. Peter will be lecturing on roundhouses April 4 in San Francisco. See Northern California Calendar of Events for details.*

Roundhouse at Tuolumne Rancheria. Photo courtesy of Craig Bates.



It's a Living Thing

Bun Lucas Reflects on the Roundhouse

Bev Ortiz

Illustrations by Bun Lucas

Milton "Bun" Lucas sat in the open garage of his Santa Rosa tract home. He was surrounded by redwood bark, pocket knives, various woods, dowels, and glue—tools he was using to bring form to his feelings about his Old People and his Kashaya Pomo/Coast Miwok culture.

The tools were used to construct a model roundhouse, complete with centerpost, four supporting posts, twelve outer posts, and rafters, the latter all radiating forth from the center in sacred fours. Inside, miniature firewood appeared ready to be ignited and two miniature slab benches faced each other to the rear of the centerpost, benches reminiscent of those used by singers under the direction of the one-time Kashaya spiritual leader Annie Jarvis, Bun's "Aunt Annie." Were it rooted to the ground, this model roundhouse would have a door that opened west, toward the ocean and the setting sun.

While the roundhouse (*macha*, also known as the dancehouse) has a strong physical presence, its construction details, dictated by tradition and the dreams of the spiritual leader, are merely a vehicle to bring forth the *Weya*, or spirit, which enters the hearts and minds of

the people who participate in ceremonies within its walls.

For Bun the roundhouse is magnificently alive. He has been participating in its ceremonies since he was born sixty-three years ago. He received his name at a roundhouse centerpost and has seen true marriages made at the same post. He has participated in the blessings of food offerings, bar-b-ques, and especially the sacred deer meat. He has witnessed young girls' passage into womanhood here. He has participated in the roundhouse ceremonies of his aunt and the spiritual leaders to follow her. He has received its blessings, its *Weya*, and he, in turn, has shared his *Weya* with others within its depths.

The roundhouse can never be adequately explained. It must be felt—felt within the participant's inner being. Often likened to a church, the dancehouse is a place where spiritual knowledge abides. This knowledge awakens with the spiritual dances, which are prayers that may be seen. It awakens in air purified by the burning of the sacred pepperwood leaves and angelica root. It awakens in the doctoring and blessings of the spiritual leaders, the soul of its songs, the rhythmic clacking of the clapper stick, (or "bat"—so called due to its resemblance to a baseball bat) the thumping of the drum, the sweetness of the whistle, the teasing jibes of the audience, and the muted light of the sacred fire—the riveting movement of its flames reflecting on the faces of the dancers and the abalone shell decorations adorning their dance vests. It is an important responsibility to be chosen *mamaata* or fireman; to care for its sacred flames.

> *And the fire itself is to give you spiritual feelings when you warm your body . . . . We dance around the fire. The more heat you receive while you're dancing there, the more spiritual you feel in here. And cleanse yourself. You sweat it out like. This is why we don't need . . . sweats. We do it here with the song, with the fire, and with the spiritual dancing. You're dancing it out. What troubles you have. You dance it out.*

The centerpost is the symbolic and structural focal point of the roundhouse. It keeps the memory of all that occurs within the roundhouse. It absorbs the *Weya*. As Bun explains, "[It's] just like saying that thing is a living thing. It's got a lot of record on that here." As such, the centerpost is highly respected and is dedicated with a song.

> *And the centerpost is always very, very strict. I mean you have to be very careful with it. No kids play around. Kids can't hang around on that thing or the boys can't hang around with the girls there, talking, dating. Nothing like that. You can't holler at a person, tease him from that centerpost.*

Bun fondly recalls the lovely decorations that graced his Aunt Annie's brushhouse centerpost. The open-air brushhouse was used to conduct "recreational" or fun dances attended by a "... whole bunch of [Indian] people from all over. Willits and Ukiah area. Hopland and Lake County area." These dances occurred the three nights prior to Fourth of July. The brushhouse centerpost had special decorations dictated by Annie's dreams. "We decorated the centerpost with ribbons. The ribbon was like blue sky—the color of it." In turn, Bun and the other menfolk wore dance shirts decorated with blue

ribbons. The ladies' ground-length dance dresses were decorated with green, pink, and rose-colored ribbons, but never red because of *kela* rules. As they moved, the dancers' bare feet touched the soul of the earth.

The roundhouse roof is supported by twelve rafters resting on the centerpost and emanating to the twelve side posts. For Bun, whose Mormon beliefs co-exist along with those of his Indian beliefs, expanding and amplifying them, these twelve posts have meaning beyond that of their traditional association with the number "four." They are symbols of the twelve apostles, with the centerpost a symbol of Jesus Christ. And the ocean waters toward which the door is directed are reminiscent of baptismal waters.

Inside the roundhouse, the participant's behavior was governed by rules which ensured the health of the group, protecting them from sickness, and showing respect for the *Weya*. Breaking these rules would bring illness. According to Bun, "The roundhouse law is very, very . . . special . . . ."

One must enter the roundhouse with a pure heart for the *Weya* to show itself. As a sign of respect and in preparation for what was to follow, people turned counterclockwise immediately before entering. Drinking and smoking were prohibited. Women could not enter if they were menstruating (*kela*). Dance regalia or people touched by a *kela* lady must be prayed over.

Under Annie Jarvis, who was a Kashaya spiritual leader (*yomta* or dreamer) from about 1912 to 1943, twelve men were picked to act

as escorts when someone wanted to leave the roundhouse during a doctoring ceremony. There was a special place for water, cups, and ladle. Dance regalia was stored in metal trunks at the rear of the house, safe from rodents. Hop sacks, saved by people in the community who were employed as hop pickers, were stuffed with rye grass, then put around the roundhouse counterclockwise according to family. When not dancing or singing, ceremony participants sat on these.

Then the old folks would have their own bedding here. And the kids would sleep by grandma when dancing is going. Because they would dance all night if they want. So people sleep there. And when they wake up they all root [for the dancers] there. They go "Ho!" [to show approval following a dance]. And the kids are just sleeping away. A good many times I used to go to sleep.

There were regular dances at Christmas, New Year's and Fourth of July. There were dances to dedicate and give thanks for the fruits of the land—the spring strawberry festival and the autumn acorn festival. And, Bun adds, there were the "... special dancings with the dreamer or if someone gets sick then they would doctor four nights. Then they would call for Bighead dancing. It's very, very spiritual. Dance these out. We had to do this in the roundhouse. Bighead was never taken out of the roundhouse. It had to be in there. And there's no young kids. No ladies can dance this. Just the menfolks. And we were picked to do this."

The honor of dancing the Bighead was not to be taken lightly:

. . . We had a very strong kind of a law for this here that you can't talk crazy when you're dancing this [Bigheads]. But the people . . . who's rooting for you, they could say anything. They tease you and all that. But you can't. You're doing your work that way. You don't laugh at a girl when you're dancing or smile. It just has to be. You have to be very careful. And that's the only dancing they do in that way.

Bun fondly recalls the Bighead dance:

Annie's sitting here [to the left of the door] and would say, "Oh, you boys better dance now; and you know who you are," and she named the persons here. And they would . . . just get up and get ready. So they all come down here and then they get one of these Bighead [headdresses, sixteen of which were hung on a wire across the rear of the dancehouse]. . . . Then they'd get up. These others just wait because they're going to dance all the sixteen one night. Sometimes four. Sometimes eight and sometimes twelve. Sometimes the whole sixteen. And you ought to see them dancers with the whistles. Oh! It's so beautiful. That whistle. Sixteen whistles blowing. Dancing. You're just hearing nothing but whistle in there. It's so beautiful!

The memory of the Bighead dances gave Bun courage when he faced death as a young soldier in World War II. During this time, he carried special handkerchiefs in his shirt. Made by then-spiritual leader Essie Parrish, Bun's mother, Ethel Jeanette Antone Lucas, and his

mother's sister Emma, they were embroidered with dreamed symbols of the *Weya*. They had been blessed in the roundhouse with a special dance and song. They would provide Bun with the protection he needed to survive and return home one day.

I was so scared. We was all kind of cornered up in Belgium Bulge... captured. So I just offered a prayer. I said, 'Oh, God, some day when I go back home (in Indian I was saying this) I'd like to dance the Bigheads.' I wanted to stand in front of the people at the centerpost and tell them about my life and about God if I get out of here without getting killed or captured.

It was a promise he later fulfilled.

Bun was not the only person to speak in front of the centerpost. Sometimes the *Weya* tells the leader to ask someone to speak. Among the regular orators was Annie Jarvis' spokesperson, through whom Annie delivered her message to the people, the contents of her dreams and teachings. As Bun recounts, while Annie was seated to the left of the door, the "spokeslady ... would get up and talk. Tell what Annie tells her.... You folks do this and that.... Be nice. Be nice to each other. Those kind of things."

By the fourth and final night of dancing, tremendous comraderie had developed. The *Weya* had moved everyone. Annie had a special finishing song, the final prayer. At this point, the singers all stood around the centerpost—Annie, the rock (rhythm man), and the regular singers, Bun's Old People. For Bun, it is a memory mixed with longing.

That fourth night and the song is so beautiful! And all through those four nights you're here. You meet friends here from different area Indians. You might meet a girl, boyfriends here .... And they're going to go away. Then you would feel so sad here to leave your friend after awhile. That's when the song was so beautiful to show that there's no more dancing tomorrow night.... And, oh, I'm going to miss her. Or I'm going to miss my friend.... And everybody kind of like that, you know .. I liked to hear them. Then some people cry in there. You know that's the spirit. It's closing the whole thing. The spirit dance. And it's so sad my feelings. Spirit feelings. Spiritual ways. Love in there is departing. So that was beautiful. And I liked that song too. It always reminds me of... all the old peoples that centerpost is taking on. The whole thing. Spirit like this for the people. Then they're going to go back. Whatever they learned. Some people like it. They come back. Come back for New Year's and Christmas .... So that's how it's been done.

The *Weya* continues in new roundhouses under new spiritual leaders, ever evolving and changing according to the dreams of these leaders, yet eternal. Serving in capacity of rhythm man or rock, Bun finds it is essential to "keep the things going like our Old People," to prevent sickness, "receive blessings" and "keep the people together."

We are still living people and we wanted to keep it up. This is the way I feel about the roundhouse. Keep that thing going because we are living.... We know what the roundhouse means to us. The centerpost, fireplace, the ground. All that is something very important . . . .

Bun's hope for the future is that the young people will continue to know the roundhouse ways and its teachings and to feel that intimate and personal connection to the Weya with respect and dedication. The roundhouse brings balance, well-being, and a sense of place in an uncertain world.

Bev Ortiz is a naturalist with the East Bay Regional Park District and president of the Miwok Archaeological Preserve of Marin. She has been studying, practicing, and teaching some of the skills she writes about for over ten years. Comments and suggestions are welcome and appreciated; write in care of News from Native California.

POINT ARENA ROUNDHOUSE

"There is no other way. . . ."

Jackie Frank

As children we were taught by an elder and my teacher was my great uncle James Frank, one of the last of our elders and spiritual leaders. Beginning when he was a five-year-old child, my uncle James learned the songs and stories of our people from his grandfather. As a young man he became a singer and spiritual leader. Songs came to him in dreams.

Through a grant, James Frank was employed as a cultural instructor for the school district. He taught the language, songs, dances, and customs of the Pomo. The dances taught by James Frank were social dances; the feather, whistle, eagle, and bear dances which were among the very few that could be brought out and viewed by the public.

But the spiritual and healing dances are kept secret and are practiced only in the roundhouse. My people still carry on this tradition today.

When I was taught to be a singer, James Frank used to say: "Learn the songs right, sing your own songs, make your elders proud because they know the right way."

Author Jackie Frank.

The Coastal Pomo Indian Dancers of Point Arena. Standing from left to right: Dancers Lynne Poe, Tina Bristol, Dennis Frank, George Frank, Teddy Frank, Paul McClenter, and Lisa Carter. Front row, left to right: Singer Jackie Frank and Clarence Carillo, Rock Man Jack Frank, and Drummer James Carter.

In school we got the opportunity to bring our style of dancing into many elementary and junior high schools throughout California through cultural awareness programs. Our audiences were always amazed and full of questions. They were finding out that we were just like them in that we live the same lives, but that we have something special in carrying on our traditional ways in this modern world. The Indian children gained more confidence in themselves. They were proud of being who they were.

Bringing our culture into the school district was a great idea, but as a young child I would sit in the roundhouse and watch and listen to my elders and by this method I learned. And I learned that for my people to live healthy and spiritual lives, for us to be brought to the beginning of our teachings, we must have the roundhouse. This is where it all happens for us.

Alice Poe, one of our spiritual leaders from the Manchester–Point Arena Rancheria, once said: "There is no other way for us. . . . The time has come now for us to teach the people about the rocks, animals, and rivers. This is what the roundhouse is all about; to teach the people how to respect and love each other so that when we leave this world we will go to a good place."

Jackie Frank (Pomo) is from the Manchester–Point Arena Rancheria and served for ten years as coordinator of the Coastal Pomo Indian Dancers of Point Arena.

Publisher's Note: The historic Manchester–Point Arena Roundhouse, built in 1906, is in dire need of repairs and an effort is underway to raise the necessary funds to restore it. Contributions can be sent to: The Roundhouse Fund, c/o Alice Poe, P.O. Box 761, Pt. Arena, CA 95468.

Point Arena Roundhouse. Photo by Dolan Eargle.

Update on Point Arena Roundhouse

Richard Jenkins and Dorothea Theodoratus

In 1987, members of the Manchester Band of Pomo Indians at Point Arena began restoration of their ceremonial roundhouse believed to have been built in 1906. In recent years, the roundhouse has fallen into disrepair. Members of the Rancheria sought to restore the structure itself, as well as the place that this important building held in the traditional ceremonial life of the Rancheria (See *News from Native California*, Vol. 1 No. 4). Members involved in the restoration effort put out a call for assistance.

During December of 1987 the restoration project was brought to the attention of archaeologist Richard Jenkins of the California Department of Forestry (CDF). Breck Parkman, archaeologist with the State Department of Parks and Recreation (DPR), thought that CDF might be able to provide basic, natural building materials which were compatible with the original roundhouse construction. Jenkins, through CDF contacts, found that redwood barn shakes could be produced by the Black Mountain Conservation Camp at Cazadero, providing someone from another state agency would help sponsor the work. Dorothea Theodoratus of California State University, Sacramento, arranged for such outside sponsorship and the first phase of the project began.

A sample shake was obtained from the original structure and provided to the Conservation Camp. Unlike modern shakes, old-time barn shakes are thirty-six inches long and approximately one foot wide. The conservation camp crew, led by Captain John Hodgin, began to experiment. The first task was to make special tools (froes) to split shakes of the desired dimensions. The first redwood was supplied through donations by the Gualala Redwood Company.

Splitting the shakes proved to be more difficult than originally anticipated. The Black Mountain crew ran into frustrations with knots, grain, and other difficulties associated with using second-growth redwood, while retaining their overriding time commitment to fire-fighting and other regular duties. After the initial supply of redwood was exhausted, the Camp began to look elsewhere. Captain Hodgin found a source of cured, old-growth redwood lying unused at Fort Ross State Historic Park, and arranged to trade inmate labor for the needed material. Once this excellent stock was obtained, the splitting proceeded rapidly, and 500-plus barn shakes were manufactured in a matter of days.

On August 24th, 1988, Jenkins and Theodoratus drove to Cazadero and met with the conservation camp personnel. Crew members Mike Cross, Jasper Alfred (Shasta), and Steve Tocher showed their interest and excitement about the project by giving a personal demonstration of barn-shake manufacture. The shakes were delivered to Alice Poe and associates at Point Arena, and are now being used in the roundhouse restoration.

Lynne Poe with barn shakes. Photo by Richard Jenkins.

Dorothea Theodoratus at the Point Arena Roundhouse. The entryway has been razed for reconstruction. Photo by Richard Jenkins.

Richard Jenkins is an archaeologist with the California Department of Forestry.

Dorothea Theodoratus is a professor of Anthropology and Native American Studies at California State University, Sacramento. She is also president of Theodoratus Cultural Research.

Northern California Events

March 1–April 2
California Tribal Arts IV. Pacific Western Traders, 305 Wool St., Folsom. 10:00 a.m.–5:00 p.m. Tues.–Sat.; noon–4 p.m. Sun.; closed Mon. Paintings by Frank Day, Dalbert Castro, and Harry Fonseca, woodcuts by Frank LaPena, and Maidu dance regalia. (916) 985-3851.

March 1–31
Native Americans; Yesterday and Today. Triton Museum of Art, 1505 Warburton Ave., Santa Clara. Weekdays 10:00 a.m.–5:00 p.m.; weekends noon–5:00 p.m. Traditional objects from the Warburton Collection and contemporary art by Native American artists. Lectures and live demonstrations. (408) 247-3754.

March 1–Middle of June
Southern California Basketry Exhibit. Jesse Peter Native American Art Museum, Santa Rosa Junior College, 1501 Mendocino Ave., Santa Rosa. Mon.–Fri., Noon–4:00 p.m. The exhibit includes rocks painted by Red Sun (Chumash). Free. (707) 527-4479.

March 1–December 31
A Sense of Place: The Ethnographic Photography of Scott M. Patterson. Upstairs Gallery, Mendocino County Museum, 400 East Commercial St., Willits. Wed.–Sun. 10:00 a.m.–4:30 p.m. (707) 459-2736.

Baskets from the collection on exhibit at Marin Museum of the American Indian. Artist: Irene Haugan.

March 1–December 15
In the Old Way—Basketry Traditions of Northern California. Marin Museum of the American Indian Gallery. 2200 Novato Blvd., Novato. Tues.–Sat. 10:00 a.m.–4:00 p.m.; Sun. 12:00–4:00 p.m. Hupa, Pomo, Maidu, Wintun, Paiute, and Yurok baskets. Free weaving demonstrations every Sat. (415) 897-4064 or 456-6688.

March 4
7th Annual Appraisal Day. Marin Museum of the American Indian. 2200 Novato Blvd., Novato. By appointment only—10:00 a.m.–3:00 p.m. A licensed appraiser will identify, date, and evaluate any Native American items. Information on how to preserve and store. Non-member fees are $20 for the first item, $5 for each additional item. For members it is $10 and $2.50. Call (415) 897-4064 or 456-6688.

Running is My High (7th annual). Lake Merritt, Oakland. Registration time is 8:00 a.m.; the run is 9:00–11:00 a.m. The runs are 5K and 10K. Sponsored by the Native American Alcoholism Program. (415) 534-2737.

Teacher Workshop: Ohlone Plant Lore. Coyote Hills Regional Park, 8000 Patterson Ranch Rd., Fremont. Learn about local plant use. Not restricted to teachers but adults only. 10:00 a.m.–4:00 p.m. $10 fee. (415) 795-9385.

March 5
Games and Toys of Central California. The Santa Cruz Mountains Natural History Association, 101 North Big Trees Park Rd., Felton. 9:00 a.m.–5:00 p.m. Make dolls, gambling sets, a buckskin football, and other games and toys. Fees: $30/individuals, $50/parent & child; materials: $40/set, and a parent and child can share one set. Pegg Mathewson, instructor. (408) 335-3174.

March 7
Californian Indian Basketry Lectures. Marin Museum of the American Indian, 2200 Novato Blvd., Novato, 7:30 p.m. Lectures free. For information call (415) 897-4064.

March 7–9
The American Indian Family: A Celebration of the Spirit. 12th Annual State Conference on American Indian Education. El Rancho Hotel, Sacramento. Sponsored by the California State Department of Education, American Indian Education Office, California Indian Education Association. (916) 323-5191.

March 9–12
Basketry Workshop (Intensive). Clarke Memorial Museum, 240 E St., Eureka. 9:00 a.m.–4:00 p.m. Taught by Vera Rykerson (Yurok). Enrollment limited to 10. Fee is $25 for registration. (707) 443-1947.

March 11, 18
Basketweaving Demonstration Series. Marin Museum of the American Indian, 2200 Novato Blvd., Novato. 12:30-3:00 p.m. Free. Emily Hartley will demonstrate basket repairing (3/11). Lucy and Kathleen Smith (Dry Creek Pomo/Bodega Miwok) and tentatively, Laura Somersal (Wappo/Dry Creek Pomo) will demonstrate traditional basketweaving techniques (3/18). Call (415) 897-4064.

March 15–May 6
Stone River Swimming: Works by Frank LaPena. American Indian Contemporary Arts, 685 Market St., Suite 250, San Francisco. Tues.–Sat. 10:00 a.m.–5:30 p.m. There will be a reception, March 15 at 5:00 p.m., followed at 7:00 p.m. by a slide lecture presented by the artist. (415) 495–7600.

March 16
Around Small Fires: Paintings by Frank Tuttle (Maidu). MAPOM Spring Lecture Series. Miller Creek School, 2255 Las Gallinas, San Rafael. 7:30 p.m. Donation $1. Refreshments served. (415) 479-3281 or 897-4064.

March 17
Ed Castillo will appear on the PBS-TV program "Firing Line" with William F. Buckley and Father Moholy, advocate of Junipero Serra's canonization, to discuss Serra. See your local television listing for the broadcast time.

March 18
Powwow. Homestead High School, 21370 Homestead Road, Cupertino. 7 p.m. Everybody welcome. Sponsored by Title IV Indian Youth.

March 25
Ishi Day. State Indian Museum, 2618 K St., Sacramento. Children's writing and art contest with prizes. (916) 324-0971.

April–May
MAPOM Classes in Traditional Indian Skills. Miwok Archaeological Preserve of Marin Spring Class Series. Kule Loklo, Pt. Reyes National Seashore near Olema in Marin County. Fees vary with listed class. Enrollment should be accompanied by payment. Special rates for California Indians. Some scholarships are available for persons working with Indian children. For further information call Sylvia (415) 479-3281 or Don 883-4310.

April 1
Traditional Native American Uses of Plants in California. 10:00 a.m.–4:00 p.m. $5. One Rovetta. See MAPOM Classes above for more information.

April1–April 2
Basketry of Central California. The Santa Cruz Mountains Natural History Association, 101 North Big Trees Park Rd., Felton. Sat. 9:00 a.m. through Sun. 5:00 p.m. Learn about the materials, methods, and designs of Central California twined basketry. For adults. Instructor: Bev Ortiz. $50 fee; $50 for materials. Pre-registration required. (408) 335-3174.

April 4
Sanctuaries of the Spirit: The Roundhouses of the Plains and California Reservations and Rancherias. San Francisco Art Institute, 800 Chestnut St., San Francisco. Lecture by Peter Nabokov. 7:30 p.m. General admission is $8. (415) 398-7229.

April 8
Cordage Making from California Plant Fibers. 10:00 a.m.–4:00 p.m. $45. Bev Ortiz. See MAPOM Classes above for further information.

April 1, 16
Basketweaving Demonstration Series. Marin Museum of the American Indian, 2200 No-

vato Blvd., Novato. 12:30–3:00 p.m. Arlene Anderson will demonstrate coiled basketry techniques (4/1). Margaret Mathewson will demonstrate twining techniques (4/16). Free. Call (415) 897-4064.

April 8, 12

Folk Botany and Botanical Preparations. The Santa Cruz Mountains Natural History Association, 101 North Big Trees Park Rd., Felton. Sat. 9:00 a.m.–3:00 p.m.; Wed. 7:00–10:00 p.m. Instructor: Mara Zucchi. $32 fee; $10 for materials. Pre-registration required. (408) 335-3174.

April 15

Small Game Hunting Technology: Slings, Traps and Snares. 10:00 a.m.–4:00 p.m. $60. Pegg Mathewson. See MAPOM Classes above for further information.

Traditional Food: Acorns, Seaweed and Yerba Buena Tea. 10:00 a.m.–4:00 p.m. $40. A Coast Miwok/Dry Creek Pomo instructor. See MAPOM classes above for further information.

April 17–May 22 (6 Mondays)

Native Plants, Native Peoples. Old Library, San Francisco County Fair Building, Golden Gate Park, San Francisco. 5:00–7:00 p.m. Use of plants from six regions of the world including California. Non-members $90. Limit 20. (415) 661-1316.

April 20

Native American Empowerment Through Visual Media. Miwok Archaeological Preserve of Marin. Lecture held in the Chorus Room at Miller Creek School, 2255 Las Gallinas, San Rafael (Marinwood). Warren and Emily Chavez Haack, ethnographic filmmakers. A video on the Tuolumne Miwok and excerpts from other ethnographic films will be shown. Donation: $1.00, 50¢ for students. (415) 897-4064, or (415) 479-3281.

April 22

Introduction to Flintknapping and Prehistoric Weapons. 10:00 a.m.–4:00 p.m. $40. Brian Smith. See MAPOM Classes above for further information.

April 29

Making a Twined Berry Basket. 10:00 a.m.–4:00 p.m. $50. Bev Ortiz. See MAPOM Classes for further information.

Central California Games and Toys. 10:00 a.m.–4:00 p.m. $60. Pegg Mathewson. See MAPOM Classes above for further information.

Powwow. University of California, Berkeley. (415) 642-7224.

May 6

Native American "Big Time." Redding Museum and Art Center, Caldwell Park, Redding. 10:00 a.m.–5:00 p.m. Activities include drummers, singers, dancers and crafts. (916) 225-4050.

Traditional Kashaya Pomo/Coast Miwok Music and Dance. 10:00 a.m.–4:00 p.m. $35. Three Coast Miwok/Kashaya instructors: Bev Pinola Marrufo (singer), Jimmy James (dancer) and Randy Marrufo (how to make clapper sticks). See MAPOM Classes for more information.

May 6–7

4th Annual American Indian & Western Art Show. Main Street, San Juan Bautista. 10:00 a.m.–5:00 p.m. Juried fine art show, dancers, Native American and Western music and foods. Admission is free. Artists may submit photos of their art work to Reyna's Gallerias, P.O. Box 1022, San Juan Bautista, CA 95045. (408) 623-2379.

May 6, 7, 11, 12

Traditional California Hunting Technologies. The Santa Cruz Mountains Natural History Association, 101 North Big Trees Park Rd., Felton. I. May 6, 9:00 a.m. through May 7, 5:00 p.m.; II. May 11, 9:00 a.m. through May 12, 5:00 p.m. Construct cordage and netting, a snare, traps, a duck decoy, and learn the fundamentals of flintknapping, and arrow and bow making. For adults. Instructor: Pegg Mathewson. $55/weekend; $100 for both weekends. Materials: $30/weekend; $60/both weekends. Pre-registration required. (408) 335-3174.

Genny Mitchell making cordage at the Santa Cruz Natural History Association seminar.

May 6, 13, 20, 27

Traditional Coiled Pomo Basketry. 10:00 a.m.–4:00 p.m. Three sessions at Kule Loklo and one gathering materials. $95. Susye Billy (Sanel/Hopland Pomo). See MAPOM Classes above for further information.

May 8

Native American Heritage Commission (Regular Meeting). Sacramento. (916) 322-7791.

May 10

Native American Life in San Francisco. Randall Museum, 199 Museum Way, San Francisco. 7:00 p.m. Speaker is archaeologist Miley Holman. (415) 566-0849, 585-5304 or 665-3992.

May 12–14

Mother's Day Powwow. Susanville Indian Rancheria Tribal Gym, 745 Joaquin St., Susanville. Food booths, arts and crafts, raffle, card and hand games and competitive dancing in all categories with prize money. (916) 257-5222 or 257-7755.

May 12–June 18

Sculptured Art and Artifacts. Pacific Western Traders, 305 Wool St., Folsom. 10:00 a.m.–5:00 p.m. Tues.–Sat.; noon–4:00 p.m. Sun.; closed Mon. A special display of hand-shaped stone artifacts (many from the Frank Latta Yokuts collection) and works by contemporary Native American sculptors, including Lawrence Spratt, William Pink, Manuel Gonzolez and Santiago Tafoya. (916) 985-3851.

May 13

Native American Sites on San Bruno Mountain. (Weekend Walk). For information call (415) 566-0849, 585-5304 or 665-3992.

Some Advanced Techniques in Flintknapping. 10:00 a.m.–4:00 p.m. $40. Bill Mulloy. See MAPOM Classes above for further information.

May 18

The Native American Heritage Commission and its Role in Problem Solving. MAPOM Spring Lecture Series, Miller Creek School, 2255 Las Gallinas, San Rafael. 7:30 p.m. Donation $1. Refreshments served. Presentation is by Larry Myers, Executive Secretary of the Commission. (415) 479-3281 or 897-4064.

May 20

Clam Disc Beads and Abalone Ornaments. 10:00 a.m.–4:00 p.m. $30. Don Thieler and Sylvia Thalman. See MAPOM Classes above for further information.

Fire Making. 10:00 a.m.–4:00 p.m. Pegg Mathewson. See MAPOM Classes above for further information.

Native American Cultural Day. The Anderson Marsh State Historic Park, Hwy. 53 between Lower Lake and the City of Clear Lake. 10:00 a.m.–5:00 p.m. Demonstrations of obsidian chipping, point making, shell bead making, tule hut construction, basket weaving, hand and staves games, and the use of plants for food and medicine. Dances, traditional and contemporary arts, crafts, and foods. Admission free. (707) 994-0688 or (707) 279-2267.

May 21

Day Under the Oaks. Jesse Peter Native American Art Museum, Santa Rosa Junior College, 1501 Mendocino Ave., Santa Rosa. 10:00 a.m.–4:00 p.m. A spring gathering with Native American dancing, arts and crafts, food booths, story telling and children's activities. Free. (707) 527-4479.

Through May 31

Karuk Originals by Linda Vit. Reyna's Gallerias, 106 Third St., San Juan Bautista. 11:00 a.m.–5:00 p.m. daily. Necklaces and earrings combining traditional and other materials. (408) 623-2379.

Southern California Events

March 1–April 3
Rock paintings of the Chumash (exhibit). Santa Barbara Museum of Natural History, Santa Barbara. Mon.–Fri. 9:00 a.m.–5:00 p.m.; Sat.–Sun. 10:00 a.m.–5:00 p.m. Seniors and teens $2; Adults $3; Children $1. The rock art of the Chumash as recorded by Campbell Grant. (805) 682-4711.

March 5–6
Native American Skills Class. The Wilderness Institute, 23018 Ventura Blvd., Woodland Hills. 9:00 a.m.–1:00 p.m. Skills taught include fire making, cordage, trap building, and edible and useful plants. Members, $22; nonmembers, $25. (818) 887-7831.

March 11
Native American Indian Uses (Hike). Stunt High Trail, Santa Monica Mountains National Recreation Area. 2:00–3:30 p.m. See flora and fauna of the mountain and learn about Native American uses. (818) 888-3770.

Native American Skills Class. The Wilderness Institute, 23018 Ventura Blvd., Woodland Hills. 9:00 a.m.–1:00 p.m. Skills taught include fire making, cordage, trap building, and edible and useful plants. Members, $22; nonmembers, $25. (818) 887-7831.

March 5
Spirits in the Canyon (Hike). Franklin Canyon Ranch, Santa Monica Mountains National Recreation Area. The focus is on Native American spiritual connection to the land and kinship to the environment. 3:00–5:00 p.m. Bring water, lunch, and comfortable shoes. (818) 888-3770.

March 12
The Guardian Spirit: Shamanism in the Old World and New (Seminar). Natural History Museum, 900 Exposition Blvd., Los Angeles. 10:00 a.m.–4:00 p.m. Dr. Lowell Bean, Hayward State University, will talk on "California Shamanism." (Shamanism will also be examined on the Eurasian steppe as well as in South America.) Members/students $3; nonmembers $5. For reservations call (213) 744-3342 or 744-3534.

March 16–18
Society for California Archaeology (Annual Meeting). Pacifica Hotel, Marina Del Rey. (714) 773-3977.

March 18
Symposium on the Natural and Human History of Joshua Tree National Monument. The Palm Springs Desert Museum, 101 Museum Dr., Palm Springs. 10:00 a.m.–3:00 p.m. Several lectures on the geology, botany, zoology, archaeology, and history of the monument. $15 fee; $5 for museum members. (619) 325-7186.

March 18–May 14
Four Sacred Mountains: Color, Form and Abstraction. Fullerton Museum Center, 301 N. Pomona Ave., Fullerton. Focuses on the work of 12 American Indian artists from various tribal backgrounds. (714) 738-6545.

March 19
Indian Games. Rocky Oaks, Santa Monica Mountains National Recreation Area. 10:00–11:30 a.m. Learn about local Native Californians and play some games they may have enjoyed. (818) 888-3770.

March-May
The Chumash Today (series). Santa Barbara Museum of Natural History, Santa Barbara. 11 p.m. Free with museum admission. (805) 682-4711.

March 19
Chumash Rock Art. Hands-on workshop. See *The Chumash Today* for more information.

April 1–16
Indian Student Art Exhibition. Temporary Gallery, Southwest Museum, 234 Museum Drive (Highland Park area), Los Angeles. Crafts and fine art works by participants in the L.A. Unified School District Title IV Indian Education Program will be on display. Adults $3; seniors/students $1.50; 7–18 yrs. $1; free to children under 6 and members. (213) 221-2164.

April 9
Chumash Crafts. Juanita Centen and Jose Castillo do presentations and a hands-on workshop. See *The Chumash Today* for more information.

May 13
Back-Country Skills (including Chumash basketry). See *The Chumash Today* for more information.

May 20–Sept. 4
Paths Beyond Tradition: Contemporary American Indian Art. San Diego Museum of Man, 1350 El Prado, Balboa Park, San Diego. On display will be paintings, handmade paper work, mixed media, and sculpture by some of America's finest Indian artists, including several from California. (619) 239-2001.

Note: Numerous powwows are offered throughout the year at many locations on an unscheduled basis. Contact your local Indian center for a month-by-month calendar. Powwows are primarily intertribal dances, ceremonies, or festivals of Native American peoples from other states who reside in California and who wish to maintain their tribal traditions.

Many thanks to Dolan Eargle, Trees Company Press, for sending the newsletter "A Calendar of California Indian Festivals, Dances, Powwows & Events."

Calendar items for the May/June issue may be submitted to News from Native California, *Box 9145, Berkeley, CA 94709. (415) 848-3423. They should cover events scheduled for May/June/July and must reach our office before April 10 to be included.*

The Arts

California Indian Museum

Frank LaPena

As artists we need museums—not only to display our works and the works of others, but also to display and preserve the cultural achievements of the past from which we draw our inspiration. Thus the matter of the proposed state museum is a matter of great concern.

Throughout the years that the State of California has vascillated about whether or not there should be an "Indian Museum," Native Americans have remained firm that there is a need for a state-wide California Indian Museum. With the emphasis on regional museums it is clear that a state museum is overshadowed by the media coverage and the promotion of the regional museums. We need to remind ourselves and the state that a state museum is a valid need and still an option open to us. It has not been too long ago that a state museum was approved and had its own budget of $5 million. Most people now know that the $5 million was taken and used to build the highly publicized and successful Railroad Museum.

Some people point out that the Indian Museum is not a "money maker" and it does not draw huge crowds. But it is hardly ever pointed out that the Indian Museum has never had a permanent facility created for the sole purpose of being a museum. In fact, the museum is in an inadequate space that was considered temporary when it was first moved into the facility at Fort Sutter over forty years ago. Another factor not considered is the promotional activities that have been put into the Railroad Museum which helped guarantee its success. The reason why I use the comparison to the Railroad Museum is because of the "Indian Museum" monies used as the seed money for the Railroad Museum. And as the Railroad Museum was built more monies were added to the $5 million to finish the museum. If a similar amount of money were applied to the construction and promotion of the California Indian Museum it would have a positive impact on the public. It has only been in the last few years that exit signs have been erected on the freeway that show where to find the "Indian Museum."

When I worked on several exhibitions about California Native people in the last few years, the exhibition material was found in Washington D.C., Chicago, Denver, France, Germany, Switzerland, Belgium, Russia, and in organizations private and public in California, as well as in the State Department of Parks and Recreation. Not only would a permanent state museum have access to other collections, but other states and countries have shown their interest and enthusiasm for California's Native people's art by their exhibition and preservation of such materials. A permanent exhibition

and state museum would be of national and international interest.

Because the museum has never been regarded as a permanent and important facility of the state, the story of the Native American people has suffered. The general public never, or rarely, sees the material culture of the first people and they never have the opportunity to see the rich, diverse, and exciting overview of California's history before and during the period of early contact. Another factor and in some respects of more crucial concern is that due to the lack of proper storage and preservation techniques the state has lost over 85 percent of the feather regalia and material, which will affect how they will be able to present our story. In the last few years an inventory and proper care of the state's collection has been a major concern of the Department of Parks and Recreation.

An important function of regional museums pointed out in José Rivera's article in Vol. 1 No. 4 of *News from Native California* is the opportunity, interest, and knowledge of local people being involved in presenting their own story. But I believe there needs to be a state museum to focus on the overall presentation of the state at one site and to facilitate information affecting the perception by the public of the Native American population of the state. Regional museums and the state museum would be supportive of each other and the regional museum would then function to embellish and reinforce the study of regional cultural traditions to those who wish to involve themselves more intensely in those areas.

We need to write and express our interest and support of a California Indian Museum to Henry R. Agonia, director of the Department of Parks and Recreation. His address is D.P.R., P.O. Box 942896, Sacramento, CA 94296. Also write to Assemblyman Lloyd Connelly who has held a long-time interest in the museum and is interested in its progress.

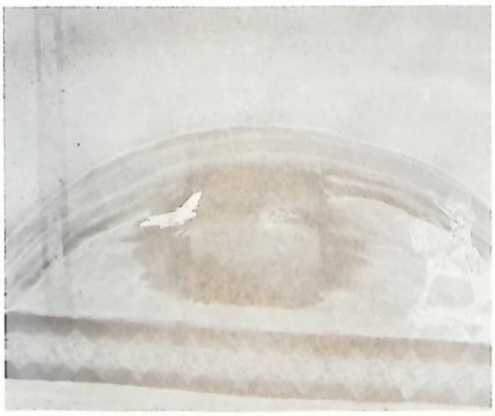
A permanent California Indian Museum would help the Native American community in several ways: by presenting traveling exhibits, exchanging exhibitions, showing contemporary fine arts and crafts, and sponsoring a competitive national exhibition. All of the art would be of a high quality and workshops, catalogues, demonstrations, should be part of a state museum.

The American Indian Contemporary Arts in San Francisco had a multi-media exhibition of Native American women entitled "As In Her Vision" which included some of the most active artists in the fields of painting and masks. These artists are also some of the most active involved in issues pertaining to women in the Native American community. There were eighteen artists in the show. The artwork ranged from the most serious social commentary to the whimsical. I particularly liked Susie Bevins Qimmiqsak's metal and wood pieces. The exhibition was done in conjunction with the Women's Caucus for Art and the College Art Association Conference held this year in San Francisco.

Another exhibition in support of the conference was "Changing Woman" at the Matrix Gallery in Sacramento. This exhibition was primarily from private collections and included ten artists. It was good to see the support of collectors and the artists' work spanning several years. Seeing Helen Hardin's work by her mother Pablita Verlarde made a powerful statement. And the back wall with Mary Morez, Leatrice Mikkelsen, and Linda Lomahaftewa was exciting and colorful. In spite of the cold weather (it snowed in Sacramento), Jean LaMarr came from Susanville for the opening. I see more and more Native Americans at the exhibitions. This support and interest by the community is encouraging for the artists and their work.

Frank LaPena (Wintu) is director of Native American Studies at California State University, Sacramento. He is interested and engaged in traditional activities and very much involved with the arts.

Editors Note: Frank LaPena will be exhibiting in a one-man show beginning March 15 at American Indian Contemporary Arts in San Francisco. See the Calendar for details.



"From the Boudoir Window No. 2," mixed-media monoprint, 1988, by Jean LaMarr, on exhibit through March 11 at American Indian Contemporary Arts in San Francisco.

BOOKS

Paul Apodaca

Strands of Time–Yokuts, Mono and Miwok Basketmakers

by Linda Dick, Lorrie Planas, Judy Polanich, Craig D. Bates and Martha J. Lee

Fresno: Fresno Metropolitan Museum 1988

> *"Baskets are alive and a part of us. We should keep them that way."*
>
> —Norma Turner,
> Siatoni-Nebueneye Mono

The 1981 release of Dr. Chris Moser's *Rods, Bundles & Stitches* (Riverside Museum Press) set a standard for museum publications on the subject of California basketry. The team of curators and proponents of Central California Indian basketry who assembled the 1988 Fresno Museum exhibition and publication *Strands of Time*, continue to raise the quality and sensitivity of presentations of this California treasure.

The publication is presented as a catalogue but does not list artifacts in catalogue fashion. It is a stand-alone book with wonderful illustrations, color photographs, and maps which goes far beyond the typical catalogue. Central California basketmakers are listed in large type to emphasize their central role in this effort. Essays on the subject are sensibly divided into geographical regions, including Yosemite, which has its own section. The project curator and organizer, Linda Dick, demonstrates her sensitive approach by providing more photographs of basketmakers than of baskets. This is a real treat for the reader. To look upon the face of the artist and marvel at her skill creates the atmosphere of dignity and respect worthy of this effort.

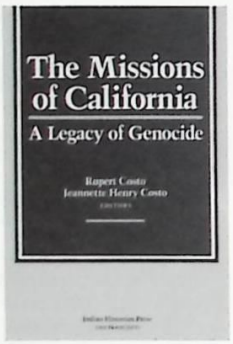
"I had to struggle while I was learning. . . I was always making baskets and my girlfriends

would make fun of me. . . now they wish they had learned. . . . They tell her (my daughter) 'Learn everything you can now.'" The passing of knowledge through oral tradition is demonstrated through photographs of kinswomen and interviews with basketmakers. Julia Parker is featured in her Yosemite setting from which she has reached out to all of California since 1960. Rosalie Bethel and her daughter Rosemary are shown holding full-size baby baskets while adorned in beadwork which is obviously of their making.

The academic essays, great photographs, and elucidating illustrations make this one of the best California basket publications available.

Strands of Time–Yokuts, Mono and Miwok Basketmakers can be ordered from the Metro Store, Fresno Metropolitan Museum, 1515 Van Ness, Fresno, CA 93721. The cost is $7.00, including tax and postage.

An old California Mission scene from San Juan Capistrano. Courtesy of the National Anthropological Archives.



The Missions of California: A Legacy of Genocide

by Jeanette Henry Costo, Rupert Costo, Editors

San Francisco: The Indian Historian Press, 1987

> *"We recognize those academics who have exhibited the arrogance of bigotry, the meanness of racism, and the ignorance of the inadequate scholar. They are located in the Appendix, where history will let them remain."*

With that, Rupert and Jeanette Henry Costo send to the back pages of their book several well-established historians, curators, and university professors who have written of the mission period. And that is just the opening page! After wishing those scholars into the corn patch, the Costos take on the entire historical record of Fr. Junipero Serra's system of missions, and dismiss it as hopelessly tainted with European expansionist motivations. "To ignore this aspect of Fr. Serra's endeavors is to deny an important facet of both Church and Imperial Spanish history."

The book is divided into seven sections which present articles and essays written by seven contributing authors and edited by the Costos. The authors, who include James A. Lewis and Florence Connolly Shipek, argue for a re-thinking of the imminent canonization of Fr. Serra by examining the condition of Indians before, during, and after the California experiment.

Section Five of the book introduces into the historical record the testimony of California Indians, historians, and a Catholic priest, who present a very different legacy than that which Fr. Serra's proponents are presently offering the Vatican. "My. . . great uncle. . . was captured and brutally beaten. . . and received more whiplashes because he refused to salute the Cross." "They would take the children up on a cliff and drop them down the cliff and killed them. . . they call that place the 'Crying Rock' today."

Statements like these offer a moving record of the memories held by California Natives. Resolutions decrying Fr. Serra's sainthood from such sources as the Southern California Tribal Chairmen's Association, the Viejas Tribe, and the Manzanita Band of California Indians make the book an important contribution for future historians and an alternative resource for papal authorities to consider.

The Appendix is where the Costos engage such authorities as Dr. Norman Neuerburg and Dr. Iris Engstrand and take no prisoners along the way. This section consists of a series of interviews with these and other illuminati of the state's history. Through their statements regarding the mission process, common and anachronistic attitudes which have shaped education on this period of history are revealed. An article by the director of the Santa Barbara Museum Archive Library, Rev. Francis F. Guest, O.F.M., states that by understanding "the allegedly low level of Indian intelligence" and the "childlike character of aboriginal people" we may see why they were likely candidates for Church guardianship.

Serrano Indian culture teaches that those filled with anger and emotional stance are "young" people. Though the Costos present a "youthful" perspective, the anger and emotion in this book may reflect a culture which has seen its own feelings ignored far too long. The issue of Fr. Serra's canonization is complex and controversial. This book will not make the process any easier. It will, however, give those who make the decision another voice to listen to.

The Missions of California: A Legacy of Genocide can be ordered from Indian Historian Press, 1493 Masonic Ave., San Francisco, CA 94117. The cost is $12.75, including tax and postage.

Paul Apodaca (Navajo/Mexican) is a curator of folk art at the Bowers Museum in Santa Ana. Paul was raised with art and music and culture as staples to nourish his development.

Big Times/ Little Times

Vera Mae Fredrickson

Please send any items of interest for this new column to News from Native California *or call (415) 848-3423.*

The education programs at **Susanville and Lone Pine Rancherias** have, in three years, reduced their school drop-out rate from 100 percent to zero according to Assemblyman Bob Campbell (D-Richmond). "We've found out why it's doing so well is because of community support and because these programs are staffed by Native Americans." Campbell, who is fiscal chairman for education in the Assembly Ways and Means Committee, says he is trying to get more money allocated to the programs. He also hopes to use these very successful Indian Education programs as a model "to try to improve Hispanic programs and other situations." The current drop-out rate in California for all students is about 30 percent.

The Supreme Court has repeatedly ruled that "at-large" voting (where candidates are drawn from the whole voting area) results in the local dominant group winning all or most of the seats in an election. For example, fifty percent of the children in the **Alpine Unified School District** are Native American; none of the five school board trustees are. At the January school board meeting, the newly, at-large-elected members formed a committee to intensively study possible solutions to this complex problem. The committee includes the superintendent of schools, two board members and a Native American representative, **Ann Wade,** who also serves on the county board of supervisors. A final decision will be made at the June school board meeting.

San Francisco School Superintendent Ramon Cortines has ordered **Lowell High School** to phase out its controversial mascot, an image of an Indian warrior. The mascot became an issue in September when Allen Yee, a freshman, called it "degrading" at a school rally. In December, Lowell students voted overwhelmingly to keep the mascot. The president of the school board said, "While I am pleased that we will discard the mascot, this gives us a chance not only at Lowell but throughout the district to deal with the issues of racism and insensitivity of minority groups."

The **University of California at Riverside** has an active recruiting program for Native Americans considering college. Their **Immediate Outreach Program** counsels potential students in creative ways. The Native **American Student Program** office provides a supportive environment, encouraging Indian students to reach goals while maintaining cultural identity. The Educational Opportunity Program is at (714) 787-5306.

Indian young people will soon be able to get counseling, training, and shelter at a group home which will be built on the **Tule River Reservation.** Phillip D. Hunter, tribal chairman, says the care and counseling will tie in with Indian culture and heritage. Once built, the group home will be staffed by the tribal council, which hopes to encourage other tribes to build their own facilities. A concerted effort to enlist community support in Tulare County and throughout the state is being made by the involved VISTA workers who are all federally-funded Native Americans, three of whom are from the Tule River Reservation. For information call VISTA Supervisor Joe Carrillo (209) 781-8797.

The new **Southern California Indian Center** at 1125 West Sixth St. in downtown Los Angeles is completely distinct from the former Los Angeles Indian Center, points out Director Jack Stafford. Through the center, the county's 60,000 American Indian people have access to such services as education, social support, child welfare, and health care. One program, Eagle Lodge, is a residence program offering intensive rehabilitation for substance abuse. Visit the center or call (213) 977-1366 for information.

Officials of the **Indian Center of San Jose** say that federal cuts have decreased budgets for some of their programs by as much as 50 percent. The center offers programs in education, job training, and alcohol rehabilitation. The cuts in state and federal funding as well as decreased generosity from corporations and private donors is leading the center to seek increased support from the local community. For information about activities sponsored by American Indians in the Bay Area call the Indian Center at (408) 971-9622. The new director is Lorenzo Clark.

The coordinator of **PiMaPa's new Family Service Department,** located on Main Street in Burney, is Dr. Pat Tswelnaldin who grew up and raised her five children on the Hoopa Reservation. Pat, who went back to school and earned all her degrees after her oldest son graduated from Hoopa High School, says, "I have a lot of faith in people. With direction and encouragement we can all reach goals we haven't thought possible before." The Family Services Department is available to any Native American family. Its emphasis is on assisting adolescents and eliminating substance abuse problems. Call Pat at (916) 335-5090 or PiMaPa at 335-3651.

Bridge No. 4-50 on State Highway Route 299, is informally known as the South Fork/ Trinity Bridge (see *News from Native California,* July/August 1987, p. 16.) Assembly Concurrent Resolution 158 (Assemblyman Dan Hauser) designates it as the **Hlel-Din Memorial Bridge,** the name of the former Native California village site (Hupa) on which the bridge was built. Controversies over lack of consideration for Native American cultural resources during construction of the bridge resulted in recommendations to CalTrans on how to avoid similar situations in the future.

The Ukiah-based **Northern Circle Indian Housing Authority,** which serves eleven tribes in five counties, has received a national award for management excellence from the Office of Public and Indian Housing. Northern Circle was formed by the Indian tribes in 1980 to provide decent, sanitary, safe, and affordable housing and has since that time implemented housing projects on the Hopland and Laytonville Rancherias, among others. Current projects are underway in Redwood Valley, Manchester, and Sherwood Valley Rancherias. Executive Director Darlene Tooley says, "There is very little housing on the reservations. We are the only mechanism available to Indian tribes to provide the housing assistance needed."

Irene R. Avalos (Ohlone) passed away unexpectedly on December 11 in Santa Cruz. She was sixty-six years old. Mrs. Avalos was very active in the Indian community in the Watsonville–Santa Cruz area. She was a founder of the Ohlone Indian Cultural Association and an elder in the Ohlone Indian tribe. After her own children grew up and left home, she became a foster mother and took in children over the last twenty-one years. Her favorite pastimes were bingo and her garden, which was a mainstay entry in the Santa Cruz County Fair for sixteen years.

Ron Wermuth, chairman of the **Kern River Valley Indian Council** is leading two local Indian groups, the Kawaiisu and the Tubatalabal, in their search for documentary proof of their history as tribal entities. The two groups have already petitioned for federal recognition as tribes. To prove their descent from identified Indians in history, local Indians are searching through old correspondence, school and church records, and newspaper articles. Federal tribal acknowledgement would mean education benefits, eligibility for low-income housing and economic development programs.

Although legislation was passed two years ago guaranteeing all prison inmates the **right to practice their religion,** the California Department of Correction has not yet established a program. Without such standards prison officials are setting their own guidelines and volunteers going into the prisons are often met with various kinds of hampering "white tape." An advisory committee for the Central Valley composed of chiefs, medicine men, and spiritual volunteers is helping to coordinate liaison between the CDC and the California Indian people.

Richard M. Milanovich, Chairman of the Agua Caliente Band of Cahuilla Indians and

Bob Rivera, Coastal Band of the Chumash Nation, were among the sixteen Indian leaders invited to the long-promised meeting at the White House with (now ex-President) Ronald Reagan. Some of the topics raised were Indian education, self-determination, economic development, and the problems of groups not recognized by the Federal Government.

Ya-Ka-Ama Indian Education and Development, Inc. has some new faces and projects. Myreleen Ashman is the acting interim executive director and Richard Rindone is the associate director for education and economic development. In a move towards cooperative economic effort, YKA and Coyote Valley are sharing inventories in their arts and crafts stores at YKA and the cultural center at Lake Mendocino. The newly-designed store at YKA includes a special selection of children's books on Native American culture. Call (707) 887-1541. **Ya-Ka-Ama** is located at 6215 Eastside Rd., Forestville.

Pete Homer, Sr. (Mohave), movie actor and former chairman of the Colorado River Indian Tribes, passed away May 10, 1988. He was eighty-three years old. During his tenure as chairman from 1955–1964, Mr. Homer helped solve land title problems and secured water rights and leasing authority for the tribes. Mr. Homer's acting career included roles in the movie "Annie Oakley" with Barbara Stanwyck, and in other features with stars such as Tony Curtis, Jeannette MacDonald, and Nelson Eddy.

Artifacts from an ancient Indian village unearthed last year in Irvine by archaeologists have been donated to Mission San Juan Capistrano by representatives from the **Gabrieleño and Juaneño Indians.** They will be displayed in a special exhibit within the Ranchero Period Room.

The Ventura County Board of Supervisors has directed the county planning department to develop a **policy on archaeological sites** after an Indian group complained that the county is lax in this area. Planner Byron Estes is compiling a list of what other counties and cities do to protect such sites. The report will be completed by March.

Ventura County officials are making plans to build a **replica of a Chumash Indian Village** on a former Chumash ceremonial site in Oakbrook Regional Park near Thousand Oaks. The village will be located at the end of a Chumash Indian Heritage Trail. Paid Chumash guides will supervise visitors and protect sensitive archaeological sites. The plan has the approval of the Oakbrook Chumash Indian Organization and Board of Directors.

Five stained glass panels symbolizing phases of the history of Del Norte County have been installed over the entryway at the main museum in Crescent City. The first panel shows a Yurok Indian family house like the old one still in existence at Requa. As **Margaret Mathews,** guest speaker at the dedication pointed out, it is the only one left in Del Norte County.

The new **Regional Indian Museum** at the Lake Perris State Recreation Area (see *News from Native California,* Sept/Oct 1987, p. 6) is scheduled to open in February. In addition to displaying aspects of Cahuilla Indian culture, the museum will focus on Mohave Desert Indian groups including the Serrano, Cupeño, and Luiseño. Although the museum will initially have only static exhibits, live demonstrations and an outdoor replica of a Cahuilla village are planned. The facility is staffed by volunteers. More are needed, particularly those who have knowledge of Native American cultures. Call (714) 657-0676.

Dorothy May Joseph, a Paiute-Shoshone from Lone Pine, California, was appointed as a new commissioner to the Native American Heritage Commission.

N. Scott Momaday, author of the Pulitzer Prize-winning novel, "House Made of Dawn," has been named to receive the first annual Native American Literature Prize, established this year at the University of California, Santa Cruz. For additional information about this new award, contact UCSC Professor of Literature Gerald Vizenor at (408) 429-2770.

The Association on American Indian Affairs announces the publication of an **Arts and Crafts Resource Guide,** designed for craftspersons with little commercial experience. The guide is free to American Indian tribes, organizations, and individuals by writing: Dennis White, Association of American Indian Affairs, Inc., 95 Madison Ave., NY, NY 10016-7877. (212) 689-8720.

Correction: "Warriors," the American Indian Vietnam veteran's video mentioned in the last issue of *News from Native California,* is distributed by Intermedia Arts, 425 Ontario St. SE, Minneapolis, MN 55414, (612) 627-4444. Contact them for rental or purchase information. Their catalog has a Native American Topics section.

Vera Mae Fredrickson is a freelance anthropologist and co-editor of News from Native California.

EDUCATION

National Women's History Month

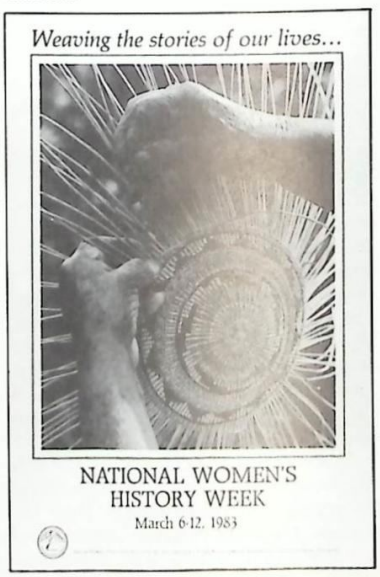
Victoria Patterson

The month of March has been designated National Women's History Month through a Congressional Resolution that calls on the nation to commemorate and celebrate the contributions of women of "every race, class and ethnic background" who, although central to the development and function of our society, have been "consistently overlooked and undervalued in the body of American history." This year's theme, entitled "Heritage of Strength and Vision," focuses on the lives of common women whose daily struggles and triumphs have created much of what we value today.

The body of educational material describing the contributions of women leaders has grown tremendously in recent years, much of it due to the efforts of the National Women's History Project located in Santa Rosa, California. Their extensive catalogue features curriculum guides, study units, books, videos, posters, music, and many other resources that can be used to teach women's history. Their emphasis is consciously multicultural and Indian women like Maria Tallchief (ballerina), Susan LaFlesche and Sarah Winnemucca (Indian rights activists), and Annie Wauneka (Indian health worker) are represented in their publications. Because women are largely absent from the written record of history, they provide many suggestions and references on the recording of oral histories and the techniques of history research and writing as well.

Although the 1983 National Women's History Week poster featured a photograph of the hands of Laura Somersal, a renowned Wappo basketmaker, the stories of the lives and labor of California's native women have remained hidden, for the most part, in our separate communities. Much work needs to be done to reveal the significant contributions that California's Indian women have made to their own communities and the influence they have had on the larger society. Perhaps no better

Wappo basketmaker Laura Somersal on the poster for 1983 National Women's History Week. Photo by Scott Patterson.



Diegueño woman from Volcan, California, in 1908. Photo by Edward H. Davis, courtesy of the Museum of the American Indian, Heye Foundation.

way could be found to celebrate this year's theme than by discovering this kind of information.

How do we know what happens in history? There are many methods we can use to find out. We can listen to elders who experienced events and times that occurred before we were born. We can listen to elders who heard from their elders about events and times that occurred before they were born. We can ask questions about the "facts" of an event—when, what, who, how, why—or about the feelings, impressions, or personal actions around an event. Questions can be asked of a variety of people to understand a wide point of view. We can read books and we can read documents—court records, tribal government meeting minutes, letters, newspapers, tribal membership rolls and censuses, official papers. We can look at photographs and illustrations and draw conclusions about what we see. And we can look at things people used in the past and examine how technologies and times have changed.

After we gather information from all these sources, we can spread it all out in front of us and look at it carefully. From our evidence, we can begin to make some statements. We can begin to develop our own history, our own description of what happened in the past. We might be able to point out how that past affects the present or use our knowledge of it to predict the future. We can write our history down or record it on a tape recorder or videotape so that others at another time can learn from our efforts and we can become part of a larger history.

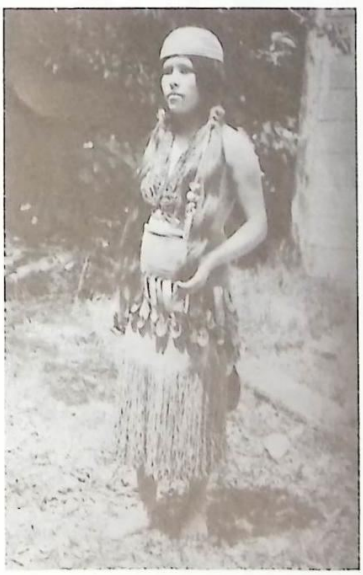
What are some of the ways we can approach the making of California Indian women's history? We might begin by finding out what kinds of work women did during different time periods and comparing them. For example, elders and ethnographic accounts by anthropologists and travelers tell us that many Pomo women in the past spent their time preparing food, caring for children, making baskets, participating in tribal government, healing the sick, keeping track of family relationships, marriages, and property, and teaching young people how to behave properly. Observations and talk with modern day Pomo women reveal that they continue to have responsibility for the very same tasks today. But many often work at contemporary jobs or attend school as well.

We might ask when these additional roles came into being and whether they have changed over time. During the turn of the century, many Pomo women were essential to the timely harvest of hops in Mendocino County. But agriculture and the economy shifted and many of these women went to the Bay Area to work as domestics. Their income helped to support their families back home. During World War II, many of these same girls went to work building ships and airplanes. When the war was over, they returned home bringing with them knowledge and skills that they applied to newly forming tribal organizations.

We might ask if this sequence of activity was true for other California tribes as well, or did Yurok, Chumash or Cahuilla women experience their lives differently?

We might focus on the specific life story, biography, or autobiography, of one woman who may have contributed in some special way to our community or to us personally.

A Hupa woman, ca. 1903. Photo courtesy of the Field Museum.



We could identify values or ideas that we feel are important to living or understanding life and examine how women either taught these things to us directly or how their lives exemplified these ideals.

We could look carefully at the interrelationships Indian and other women had in California and see how Indian women might have influenced the lives and beliefs and activities of others.

If each of us, in our classrooms, did just one small project during this month, investigating the lives and history of the women who surround us, our students would be gaining a deeper understanding and appreciation of a true American history. And we would be honoring the countless women of all ethnic groups who have enabled us to live fully on this earth.

For catalogues, workshops, and more information on women's history and on National Women's History Month (including the Laura Somersal poster), write: National Women's History Project, P.O. Box 3716, Santa Rosa, California 95402, (707) 526-5974.

Victoria Patterson is the Coordinator of the GATE program for Willits Unified School District in Mendocino County and contributes to educational and economic development projects for Ya-Ka-Ama, Inc. She has been associated with Indian and bilingual programs since 1969 and is the author of many articles, books, and curriculum material about California Indian ethnohistory.

GROUNDHOG DAY

A Byline of Political and Legal Concerns

Allogan Slagle

[These bylines will contain a potpourri of announcements, news, interviews, and commentaries of general interest to Indians in and of California, with emphasis on political and legislative trends, and new or pending legal decisions.]

This Third Anniversary column celebrates the opening of the 101st session of Congress, which incidentally brings some changes in the composition of the Senate Select Committee on Indian Affairs, and in the House Interior and Insular Affairs committee with new appointments and staff. At this writing, the Congress is just gearing up after the biggest inaugural blowout ever (at $20,000,000 of your tax dollars, the most expensive civil ceremony going), and the new administration is seriously working on a new "get real" budget.

Let's put this budget in perspective. One

Stealth Bomber will cost us $.5 billion (considered a bargain in the view of the Pentagon). Reagan's last budget proposed the elimination of the Legal Services Corporation, elimination of funding for new medical facilities on reservations (funded for $62 million in FY 1989), and little growth, if any, in funding for tribal programs or service programs. Indian Education programs would be cut $9 million. Cuts devastating to Indian communities and individuals would not pay for more than a plane or two.

The Senate Select Committe on Indian Affairs is at SH-838 Hart Senate Office Building, Washington, D.C. 20510 (202) 224-2251. Staff Director is Alan Parker, and General Counsel is Patricia Zell. Members are Daniel Inouye (D-HI), chairman, Quentin Burdick (D-ND), Kent Conrad (D-ND), Thomas Daschle (D-SD), Dennis DeConcini (D-AZ), Frank Murkowski (R-AL), John McCain (R-AZ), vice-chair, and Thad Cochran (R-MI).

The House Committee on Interior and Insular Affairs is at 1324 Longworth House Office Building, Washington, D.C. 20515, (202) 225-2761, and their jurisdiction includes relations of the U.S. with Indians and Indian tribes. The chairman is Morris Udall (D-AZ) and Don Young (R-AK) is the ranking Minority member. The members from California are Coelho (D), Gallegly (R), Lagomarsino (R), Levine (D) and Miller (D).

1789–1989: Groundhog's Day for the 101st Congress

THE CONGRESS: What's up for this session? First off: there is draft legislation underway to deal with federal acknowledgement, following last session's activity in this area. Many drafts had been under consideration over the past months (see references in articles in this column from last year), and there is a good chance for reforms of the federal acknowledgment process. The federal acknowledgment legislation will be a major initiative for the Senate Select Committee on Indian Affairs early in this session. Persons with input on this matter should write Mr. Richard Monette of the staff of the Senate Select Committee on Indian Affairs at (202) 224-2251.

The Indian Finance Development Corporation bill, S.143, was introduced early in the 101st; many felt that Reagan's veto of the last bill (S. 721/H.R. 2455, H.R. 4248, vetoed 11/2/88) was unjustified, and that the Corporation would not, as was claimed, duplicate existing programs. Sen. McCain's (R-AZ) Indian Enterprise Zone legislation is back—joining two other new bills on enterprise zones which mention Indian country—though his earlier bill died last session because the Senate Finance Committee shied from amending the 1986 tax code so soon to provide tax credits for business on Indian lands, and because Democrats raised doubts about social impact, environmental impact, and labor exploitation under the enterprise zone notion.

Amendments may come for the Indian Child Welfare Act of 1978, including provisions for child protection and family abuse, as Sen. McCain suggested.

Indian cultural rights and religious freedoms will be the subject of one or more bills. Action on the Indian Religious Freedom Act Amendments was blocked primarily by mining and timber interests last year, and the proponents will have to show that Indian claims to areas essential to their religion will be few and in well-defined areas. No doubt, Inouye (D-HI) will reintroduce the Indian Museum bill again. The Reburial and Repatriation of Remains bill will be reintroduced as well.

Technical amendments are likely for the Indian Gaming Regulatory Act of last session, though these are unlikely to have a substantial impact on the substance of the Act. Hatch's (R-UT) Indian Civil Rights Act Amendments, introduced last session at the request of the Civil Rights Division of Dept. of Justice, died. This year, Congress may address the problem of assuring appeal from tribal courts' decisions rather than leaving things up to the tribes in a special act which would provide separate funding authority for tribal courts, outside of the PL-638 process. While tribal councils would still have a say in how money was spent, there would be more independence for the courts. There could be a scheme for regional courts of appeals.

The special Investigation Subcommittee will hold hearings, running several days of the week throughout the month of March, focusing on governmental control and management of tribal natural resources. The Committee may lead Congress to revisit existing laws to provide tribes with a clear shot at negotiating contracts and leases, manage their own resources and the like, with the assurance of continued funding. Prospects have been raised that in the forseeable future, the BIA will be losing many of its functions to tribal administrators; but in the process, without careful planning and lobbying, funding that the Bureau receives now may not be appropriated to assure support for the tribes. The BIA has a lunch box now, but the tribes could be left holding the bag.

Water rights remain the most significant economic issue of the future. As Senator McCain noted, "Among the issues which we need to examine anew are Indian forestry programs and irrigation systems." So, irrigation, interbasin water agreements and the off-reservation sale or lease of water will be hot items, in light of such things as the valley farmers' water negotiations with Southern California governments. Rural development will be a part of new legislation, and Indian agricultural development may even be the subject of a separate bill.

Those of you who saw my last column on the Greenhouse effect will be interested to note that tribes may get legislative reaffirmation of their regulatory authority over environmental issues, in further clarification of such legislation as the Clean Air Act and solid waste disposal legislation.

Let's have a look at the members of the Senate Select Committee on Indian Affairs. I'll profile each one first, giving the residence, seniority date, and margin of victory in the last election:

Daniel K. Inouye (D-HI, Chair.); 1963, 74/26
Frank H. Murkowski (R-AK); 1981, 55/45
Quentin N. Burdick (D-ND); 1960, 60/40
Thad Cochran (R-MISS); 1979, 61/39
Kent Conrad (D-ND); 1986, 50/49/1
Thomas A. Daschle (D-SD); 1986, 52/48
Dennis DeConcini (D-AZ); 1977, 58/42
John McCain (R-AZ); 1986, 60/40

Their public interest group ratings follow:

ACU = American Conservative Union
ADA = Americans for Democratic Action
ACLU = American Civil Liberties Union
CFA = Consumer Federation of America
COPE = AFL-CIO Committee on Political Education
LCV = League of Conservative Voters
NFU = National Farmers Union
(Note: All data reflect 1986 figures from the *National Review.*)

	Inouye	Murk.	Burd.	Coch.
ACU	32	78	4	78
ADA	90	20	100	5
ACLU	100	7	92	21
CFA	53	20	73	20
COPE	89	23	85	13
LCV	38	8	58	33
NFU	34	37	42	49

	Con.	Dasch.	DeCon.	McCain
ACU	[New]	80	52	73
ADA		80	45	10
ACLU		75	38	15
CFA		75	60	33
COPE		72	61	16
LCV		71	63	27
NFU		43	45	47

Since there are twenty-six members and six are Californians, let's have a look at our representatives on the House Interior and Insular Affairs Committee, since neither of our senators serves on the Senate Select Committee on Indian Affairs. I'll profile each one first, giving their district number, residence, seniority date, and margin of victory in the last election:

Tony L. Coelho (D-CA, 9); 15th Dist., Modesto, 1979, 71/29
Gallegly (R-CA, 11); 21, Simi Valley, 1986, 70/30
Lagomarsino (R-CA, 2); 19, Ventura, 1974, 51/49
Lehman (D-CA, 14); 18, Fresno, 1983, 70/30
Levine (D-CA, 19); 27, Santa Monica, 1983, 70/30
Miller (D-CA, 2); 7, Pleasant Hill, 1975, 69/31.

I will add former Representative Manuel Lujan (R-NM), since he is very likely to become secretary of interior.

Note some of their public interest group ratings for 1986 from the *National Journal:*

	Coelho	Gallegly	Lagomar.
ACU	14	[New]	86
ADA	70		5
ACLU	80		15
NFU	24		56

	Levine	Miller	Lujan	Lehman
ACU	5	68	68	10
ADA	85	5	5	75
ACLU	94	10	10	73
NFU	29	51	51	26

Prospects for the new assistant secretary for Indian Affairs include John Gonzales of New Mexico and Ed Brown of Arizona. On January 27, 1989, Grant Williams, of the Tulsa *Tribune*, Washington Bureau, reported that former BIA chief Ross O. Swimmer left D.C. to resume a career in law and banking, with an eye towards involvement in state Republican politics. Swimmer claimed his major accomplishment was launching a twelve to fifteen year transition period in which Indian tribes were encouraged to run their own affairs.

According to Swimmer: "This lessens the BIA's direct role with supporting tribes in their approach to sovereignty. Instead of us doing it all to them, we are transferring more and more authority and funds to them. We want tribes to develop competence, and to be encouraged to take over management of more areas."

Swimmer's programs had been criticized by many, who say the U.S. is abandoning its commitment to Indian tribes. One of these was the executive director of the National Congress of American Indians: "His position is the most radical we have seen in this century," says Suzanne Harjo. "Federal services are contractual obligations," she said. These programs are a part of the treaty entitlement for which we gave up territory.

Swimmer boasted that under his administration, settlement of Indian claims had been resolved expeditiously and favorably. Swimmer did not mention that many federal courts and the U.S. Supreme Court itself have been increasingly hostile to Indian parties and

Indian rights generally, and as a result, Indians have been more willing to settle for much less than they should be able to win in a fair forum.

Although in the last session, as you'll recall from my earlier note, Congress disavowed H.C.R. 108, the dreaded Termination Resolution of the 1950s, which paved the way for acts of termination all over the country, the question remains whether every recognized Indian community (bands, colonies, villages, communities, or reservation-wide intertribal governments) is a "tribe" or "nation." There are surely interests in the government and private sector who would like to limit or eliminate tribal sovereignty, and many who would like to find a way to terminate tribes' sovereignty without incurring the political fall-out of calling it termination. The trick may be to find a way to say that many communities that thought they were tribes—and were told they were tribes, even formerly called tribes by the BIA and Congress—may have no historical sovereignty as Indian tribes. They may be ineligible, therefore, to participate in many aspects of self-determination. They may be subject to aspects of state jurisdiction to which they thought they were immune. Off-reservation members of these communities may be ineligible to participate in the communities' political lives.

Last year, this column reported the problem of the Burns Paiute Tribe in Oregon, and suggested that they were not alone in their difficulty persuading the BIA that they should be viewed as an Indian tribe entitled to an intergovernmental relationship with the U.S. Many California tribes either already share or may soon share those difficulties. Coyote Valley, Hopland, and the Karuk Tribe won a lawsuit in 1986 assuring their right to a federally-supervised election to ratify their choice of tribal constitutions; but is that the whole story? The Ely Tribe in Nevada is experiencing trouble in getting approval of its new constitution, as did Burns Paiute Tribe in Oregon last year.

If confusion remains in the application of the law after the 1986 *Coyote Valley* case, even after recent amendments to the IRA, then it is incumbent upon Congress to resolve that confusion. Let Congress ordain that all Indian communities listed in the *Federal Register* as of a particular date are Indian tribes for all purposes, subject to treaties or legislation affecting particular tribe(s).

For a government to visit upon an Indian community this kinder, gentler species of termination in order to cut costs, while humming psalms about self-determination, would be forgivable if it were only stupid; but it is deeply evil. For those who wish to be remembered for their public service, such an act of evil is its own punishment, because however clever it seems at the time, the act will be recollected as stupidly evil, as was the 1950s Termination Era in Indian policy itself: We remember Arthur Watkins and Dillon S. Myer for their meat-handed approach to Indian affairs, and because Termination simply was not cost-effective. Let us resolve to remind the people for whom we vote about these things at regular intervals, and let them consider how they want to be remembered.

Allogan Slagle (Keetowah Cherokee) is an attorney especially active in cases involving federal acknowledgment of Indian tribes. He is project director for the special Association of American Indian Affairs' federal acknowledgment project in California.

Museums & Archives

The Southwest Museum's Braun Research Library

Kenneth Bicknell

When one thinks of the museum library, it is natural to assume that its primary role is to support the needs of the museum staff in interpreting, presenting, and caring for its collections. Rarely does the museum library's mission go beyond this. The Braun Research Library of the Southwest Museum has always had quite a different purpose, however: to provide more than just artifactual resources for those concerned with the history and culture of Native Americans. Even among the relatively small percentage of Californians familiar with the Southwest Museum, fewer still have stumbled upon the resources of the Braun Research Library. Considering that Los Angeles has the largest urban Native American population in the country, the library and museum should enjoy more attendance and appreciation than it currently does.

The library's history is just as interesting as its contents. The museum is the oldest in Los Angeles, founded in 1907 by the Southwest Society. By 1914, when the museum moved from downtown to its present site five miles north, it had inherited a rich collection of books. Many people active in the founding of the museum donated collections which formed the nucleus of today's library. The museum's founder, Charles Fletcher Lummis, deeded his collection of approximately 5,000 books, concentrated in the areas of American discovery, Spanish and Indian languages, and ethnography, to the museum. Dr. Joseph Amasa Munk's collection of Southwestern material, particularly strong in the fields of Arizona and New Mexico history, consisted of several thousand more items. Other valuable collections came from a variety of sources. Judge Grant Jackson donated his collection of California local history and pioneer narratives to the museum. George Wharton James' collection of Native American materials and early California literature soon followed, along with that of Eva Scott Fenyes which contained still more Californiana. Other well-known contributors included Walter McClintock, T.A. Willard, and F.W. Hodge.

Four Cupeño women in a surrey during the exile from the Warner Ranch area to Pala mission, ca. 1903. Photo by Sawyer, courtesy of the Southwest Museum.

Book Collections

The library contains nearly 50,000 books and over 2,000 serial titles. Many of these are of use to Native Californians as well as other Native Americans and researchers of history and anthropology. Aside from general and scholarly works, several scarce tribal newsletters and newspapers have been carefully preserved in addition to clippings, pamphlets, and other ephemera. Since this collection has always been non-circulating, many early works are still in excellent condition. One of the first illustrations of Native Californians can be found in Louis Choris' *Voyage pittoresque autour du monde* published in 1822. Other important works from the 18th and 19th centuries concern the California mission period and the treatment of Indians in California. The library also boasts excellent collections of juvenile literature, art, archaeology, and linguistic works in native languages. A three-year project is currently underway to catalogue nearly 20,000 books dating back to the 18th century that were previously inaccessible.

The Southwest Museum in Los Angeles, built in 1914. Photo by Don Meyer.

Manuscript Collections

The library also contains over 700 separate manuscript collections. Most notable are accounts of the "Lone Woman of San Nicholas Island" brought to Mission Santa Barbara. This story inspired Scott O'Dell to write *Island of the Blue Dolphins*. One can also find the field notes of famous ethnologists such as George Wharton James, George Bird Grinnell, Frank Hamilton Cushing, T.A. Willard, F.W. Hodge, and Adolph Bandelier.

Photograph Collections

Within the photo archives' 120,000 images are several valuable collections relating to California Indians. The Josephine P. Cook Collection contains approximately 200 negatives of photos she took of the Cupeño and Luiseño Indians near Mission San Luis Rey in San Diego between 1910 and 1930. The rarity of photographic documentation of these groups adds to the collection's value. The Dorothy Springer Collection contains various portraits of Hupa and Yurok peoples in the late 1930s taken while Springer was assigned to document these groups for the Department of Welfare. The George Wharton James Collection documents Southern California cultures, emphasizing basketmaking of the Cahuilla and Diegueño tribes. The Gerald Cassidy Collection provides glimpses of Chumash artifacts and material culture. The photo archives are catalogued on an in-house computer system along with the manuscripts, artifacts, and sound recordings providing excellent accessibility through subject or author/artist searches.

Wax Cylinder/Sound Recording Collections

One of the most valuable collections of Native American wax cylinder and other sound recordings are on file in the Braun Research Library. Of the California tribes, more than twenty are represented in the collection, especially Maidu, Hupa and Concow. The library contains a listening and sound reproduction facility and eventually hopes to distribute copies of these rare recordings to their respective tribal centers.

Everyone is welcome to the library whether or not they enter the museum. Library admission is free. The collection is non-circulating, so visitors should allow themselves at least a few hours to do serious research. Photocopying service is available. Native Americans are especially encouraged to take advantage of this wonderful resource in their community.

The Braun Research Library is open to the public Wednesday through Saturday, 11:00 a.m.-5:00 p.m. The library is north of Los Angeles just off the Pasadena Freeway (110) at Avenue 43. The Southwest Museum is open Tuesday through Sunday, 11:00 a.m.-5:00 p.m. For more information, call (213) 221-2164.

Kenneth Bicknell is catalogue librarian for the Southwest Museum. He has been involved in reorganizing a classification system for Native American library resources.

California Counting

Leanne Hinton

The story goes that four sets of numbers were offered to the Mojave people by the Creator in ancient times. The first three sounded ridiculous in one way or another, and so they chose the fourth set, which sounded just right.

	I	II	III	IV
1	sír[1]	sívəch	hatésa	seto
2	chakawány	chuwávich	hakívə	havik
3	chakamúny	chimúvich	hakómə	hamok
4	chakapány	chipávich	chumkápə	chumpap
5	chakapáre	chirákəch	thapárə	tharap
6	umóta	chiríse	tívse	siint[2]
7	kwichétə	kə'əwá	kiv	viik
8	kwi'áchə	kə'əmú	kúmə	muuk
9	kwisár	kpáiyə	'ayávə	pay
10	no'e	'órakə	'apárə	'arap

Numbers are very important and powerful concepts. Each language has its own peculiar way of constructing its number system. In the native languages of California, we can find a rich variety of interesting ways to count.

Words for numbers are always expressed in part by mathematical operations, mainly addition, multiplication, and subtraction. In English, we have what is called a decimal counting system, where the higher numbers are based on multiples of 10. Sixty, for example, is six tens; 67 is six tens plus seven. Some California languages also have decimal counting systems, but others are 'quinary,' meaning they are based on the number 5; and some are even 'quaternary' systems, based on the number 4. Actually, very few languages can be easily classified as completely one or another of these. Cahto is quite close to a quinary system, since 5 and 10 both have the same root for 'hand,' and after 5 the numbers 6-9 are based on 1-4. But unlike a pure quinary system, 4 is expressed as a multiple of 2.

1 **ɬaxa'**[3]
2 **naka**
3 **tak'**
4 **naka'-naka'** ('two-two')
5 **la'sane** (*la'* is 'hand')
6 **yiban ɬaxa'** (*yiban* is 'on other side'; *ɬaxa'* is 'one')
7 **yiban naka'** ('on other side, two')
8 **yiban tak'** ('on other side, three')
9 **yiban naka'-naka'** ('on other side, four')
10 **la'ɬ ba'an** (*la'* is 'hand')

Notice that the higher numbers imply addition: For 7, 'on the other side, two' means that we start with 5, and add 2 to it.

Many counting words in California use the word 'hand.' Perhaps 'on the other side' originally referred to the use of the other hand to continue the count after 5. All cultures use some visual way of counting—whether it be the use of written numbers or the use of hands, sticks, or other objects. In California languages many number words seem to be descriptions of these visual modes of counting.

Lake Miwok has some similarities to Cahto in its counting system (although the words themselves are completely different). Like Cahto, Lake Miwok uses 'two two's' for 4, and the words for 5 and 10 contain 'hand.' But 6 and 7 are primary number words, that is, they have no known etymology from some other word or combination of words.

1 **kénne**[4]
2 **'óṭṭa**
3 **teléeka**
4 **'oṭóṭṭa** ('two two's')
5 **kedékku** ('one hand')
6 **páttsadak**
7 **semláawi**
8 **'óthaya** (from 'two' and *-haya*, an old word for 'four'; so this means 'two fours')
9 **kénnenhelak** ('one lacking'; that is, one lacking from ten)
10 **'ukúukotsi** (meaning 'two hands,' using *'ukúu* 'hand' and *-kotsi*, a suffix that means 'two.')

Here the word for 9 is an example of using subtraction. The word for 8 is especially interesting because it means 'two fours,' using an old word for 4; this is still the word for 4 in other Miwok languages, but survives only in the word for 8 in Lake Miwok. This is a clue that perhaps Miwok languages once had a quaternary number system; but now it is partly quinary, and after 10 it becomes decimal: the word for 20 in Lake Miwok is **'óṭṭa tumay** 'two sticks,' 30 is **teléeka tumay** 'three sticks,' etc. This use of a word for 'stick' is very common in Northern California. Wappo also uses the word for 'stick' for multiples of 10; most of the Pomo languages use 'stick' to refer to multiples of 20 instead. Concow uses the word 'arrow.' Hupa uses the word **bikin** 'stick' for the number 100. Probably sticks were used traditionally for counting larger numbers.

But getting back to hands. The Luiseño language used to take the words for hands and feet to a logical extreme in counting. At the turn of the century a man named Felix Calac told about counting in Luiseño.[5] The numbers 1-5 were:

1 **supúl**; 2 **wéh**; 3 **páahi**; 4 **wasá'**; 5 **maháar**

The numbers from 6 on to infinity used the words for 1-5 plus the following vocabulary: **no-ma**, **no-maik** 'my hand, to my hand'; **no-e'**, **no'ek** 'my foot, to my foot'; **wacháya-kut**, **wacháywunik** 'my finger or toe, to my finger or toe'; **awó'**, **awái**, **awáik** 'another,' 'to another'; **choun** 'all'; **wewun** 'both'; **tapaxot** 'finished'; **chapál**, **chapálaxot** 'passing, crossed over'; **pe'** 'and'; **pa'ák** 'upon'; **yu'pun** 'again.' The phrases for the numbers themselves were never published; but examples of the translations of the phrases were published, and for the most part you can construct the phrases in Luiseño yourself if you are so inclined. They go like this:

6 'five one upon,' or 'passing-over to-my-hand to-one to-finger'
10 'my-hand finished both'
11 'besides other my-hand one finger'
15 'all my-hand finished and one my-foot'
16 'besides my-foot one toe'
20 'four-times five,' or 'another finished my-foot the-side'
21 'besides other my-foot one finger'
25 'all my-hand my-foot finished and another five'
30 'five times five, five upon'
40 'twice my-hand my-foot finished'
71 'five-times five another five-times five, and four-times five, one upon'
80 'four-times all my-hand my-foot finished'
100 'five-times all my-hand my-foot finished'
200 'again five-times all my-hand my-foot finished'

Wintu adds another component to the body-part image by calling 20 **k'etewintʰu:h** 'one person'; 40 is **pa:lwintʰu:h** 'two people'; and so on.

Wiyot doesn't use either body-part or stick metaphors, but just descriptive phrases. Wiyot numbers are verbs; when counting, instead of 'one, two, three' a fair translation of Wiyot would be 'It is one, they are two, they are three.'

1 **kútsad**[6] 'it is 1'
2 **dítad** 'they are 2'
3 **díkhad** 'they are 3'
4 **diyóhwad** 'they are 4'
5 **hehsoghálad** '5 so many they are'
6 **takłalukhálad** '6 so many they are'
7 **hohlaw hálad** '7 so many they are'
8 **híwitaw hálad** '8 so many they are
9 **basharúk hálad** '9 so many they are'
10 **dalúk hálad** '10 so many they are'
11 **dalúk hálad bé kucad** '10 so many they are, over it is 1'
12 **dalúk hálad bé ditad** '10 so many they are, over it is 2'
. . .
20 **dit bo hálad** '2-beyond so many they are'
21 **dit bo hálad bé kucad** '2-beyond so many they are, over it is 1'
. . .
50 **wehsog halabéyalad** '5 again beyond so many they are'
100 **kutséswoni** '1 full'
200 **ditabéswoni** '2 full'
1000 **kutserawagátoriɬ, píshwak** 'the counting runs out entirely once'

Because we have hands and feet, with five fingers or toes on each, we have seen that it is typical for a counting system to be based on the number 5 or 10 or 20. Thus it is very interesting to find that in California there are several languages that base their counting system on 4 instead. For example, in the Ventureño Chumash numbers below, notice that the numbers 5-7 come from 1-3; 12 is 3×4; and 7 and 28 have the same name, with 28 presumably meaning 7×4.

1 **pakeet**[7]
2 **eshkóm**
3 **maség**
4 **skumú**
5 **itipakés** ('one more [than 4]')
6 **yetishkóm** ('two more [than 4]')
7 **itimaség** ('three more [than 4]')
8 **malahua**
9 **etspá**
10 **kashkóm**
11 **telú**
12 **maség skumú** (3×4)
13 **maség skumú kampakeet** (3×4, +1)
14 **eshkóm laliét** (2 less [than 16])
15 **pakeet sihué chigípsh** (1 less than 16)
16 **chigípsh**
17 **chigípsh kampakeet** (16+1)
18 **eshkóm sihué skumuhúy** (2 less than 20)
19 **pakeet sihué skumuhúy** (1 less than 20)
20 **skumuhúy** (based on word for 4)
21 **skumuhúy kampakeet** (20+1)
22 **eshkóm sihué etsmajmaség** (2 less than 24)
23 **pakeet sihué etsmajmaség** (1 less than 24)
24 **etsmajmaség** (contains word for 3)
25 **etsmajmaség kampakeet** (24+1)
26 **eshkóm sihué itimaség** (2 less than 28)
27 **pakeet sihué itimaség** (1 less than 28)
28 **itimaség** (7 [meaning 7×4])
29 **itimaség kampakeet** (7 [×4]+1)
30 **eshkóm sihué eshkóm chigipsh** (2 less than 2×16)
31 **pakeet sihué eshkóm chigipsh** (1 less than 2×16)
32 **eshkóm chigipsh** (2×16)

One of the most striking systems for counting is found in Yurok. Yurok has many different words for each number, depending on what is being counted. For example, the word for 3 when counting people would be **nahkseyl**, as in **nahkseyɬ pegerk**, 'three men.' But when counting rocks, the word for 3 is **nahksoh**, as in **nahksoh ha'a:g**, 'three rocks.'

In the box below are listed fifteen different ways of counting to 3 in Yurok, depending on what is being counted. (The higher numbers are different too.)[8]

15 Different Ways of Counting to 3 in Yurok

	Human beings	Animals and birds	Round things, rocks, dollars
1	**ko:ra', ko'r**	**kerhtery'y** **kerhter'er'y** **kerhter'eryɬ**	**kohtoh**
2	**ni'iyeɬ ni'iɬ** **ni'iyen ni'i:n**	**ner'er'er'y** **ner'er'eryɬ**	**no'oh**
3	**nahkseyɬ**	**nerhkser'er'y** **nerhkser'eryɬ**	**nahksoh**
	Tools	Plants other than trees	Trees, sticks
1	**kerhterpi'**	**kohtek'wo'n**	**kohte'r**
2	**ner'erpi'**	**na'ak'wo'n**	**na'a'r**
3	**nerhkserpi'**	**nahksek'wo'n**	**nahkse'r**
	Body parts, streams utensils, clothes	Worms, snakes, ropes	Flat things
1	**ko:ra', ko'r**	**kohtek'**	**kohtok's**
2	**na'a'n**	**na'ak'**	**no'ok's**
3	**nahkse'n**	**nahksek'**	**nahksok's**
	Houses	Boats	Times (adverbs)
1	**kohte'li**	**kohtey**	**kohci** (once)
2	**na'a'li**	**na'ey**	**na'mi, na'ami** (twice)
3	**nahkse'li**	**nahksey**	**nahksemi** (three times)
	Days	Arm's lengths (depth measurement)	Length measurement of dentalium shells
1	**kohcemoyɬ** (one day)	**kohcermerysh** (one arm's length)	**kohtepir** (one finger joint)
2	**na'amoyɬ** (two days)	**na'amerysh** (two arm's lengths)	**na'apir** (two finger joints)
3	**nahksemoyɬ** (three days)	**nahksemerysh** (three arm's lengths)	**nahksepir** (three finger joints)

Each number system seems strange and exotic if you are seeing it for the first time. The French, for example, continue to think of 98 as *quatre-vingt dix-huit*, or four twenties plus ten and eight, and it seems quite normal to them. But as in the Mojave creation tale, each people has its own way of counting that feels just right for them.

A Tolowa man counting shell money against the tatoo calibrations on his upper arm. Photo by Edward S. Curtis, courtesy of National Anthropological Archives.

[1] These are adapted from "Yuman Numerals," by Margaret Langdon and Pamela Munro in American Indian and Indoeuropean Studies, ed. by Kathryn A. Klar et al. The Hague: Mouton, 1980, pp. 121-135. The first three sets were collected by J.P. Harrington in the early 20th century. He wrote many vowels with horizontal lines over them, and I have replaced these with an accent mark. But in actual fact, no one is sure whether he meant accent, tone, long vowel, or something about vowel quality.

[2] Long vowels can be expressed by writing them double (aa,ee) or with a colon (a:, e:). If the language I am writing down has a practical writing system, I use whichever solution that language has chosen.

[3] These Cahto numbers come from *Elements of the Kato Language*, by E.P. Goddard, University of California Publications in Anthropology, Archaeology and Ethnology, 11:1, pp. 1-176; University of California Press, 1912. I have changed the orthography to practical symbols: My thanks to Victor Golla for assistance on this section.

[4] My thanks to Catherine Callaghan for her help on this section.

[5] *The Sparkman Grammar of Luiseño*, by A.L. Kroeber and George William Grace. University of California Publications in Linguistics, Vol. 16. University of California Press, 1960.

[6] These numbers come from *The Wiyot Language*, by Karl V. Teeter, University of California Publications in Linguistics, 37 (1964).

[7] These numbers are taken from Madison Beeler's "Ventureño numerals," in *Studies in Californian Linguistics*, ed. by William Bright. University of California Publications in Linguistics, 34; 1964.

[8] For a more complete look at Yurok numbers, see R.H. Robins, *The Yurok Language*, University of California Publications in Linguistics, 15: 1958. Thanks to Jean Perry for consulting with me on the practical spelling of these words.

Leanne Hinton is an associate professor in the Linguistics Department at the University of California at Berkeley. She is also the director of the Survey of California and Other Indian Languages, a project of Berkeley's Linguistics Department.

Publisher's Note: The Language column in the January/February 1989 (Vol. II, No. 6) issue of News from Native California *contains a pronunciation guide to symbols used in writing Native California languages. For a copy of the pronunciation guide send a self-addressed, stamped envelope to* News from Native California, *P.O. Box 9145, Berkeley, CA 94709.*

SKILLS & TECHNOLOGY

The Color of the Earth: Magnesite Beadmaking

Bev Ortiz

Bill Smith (Mihilakawna Pomo and Olemitcha Miwok) is a sixty-one year old, soft-spoken man of many talents who knows who he is in the world. He has served as department head of the Native American Studies Department at Sonoma State University and is an accomplished artist and musician. He is a rancher who grows grapes in the Dry Creek Valley which are bottled under his own Pomo Ridge wine label. He is also a silversmith who uses magnesite in his work in preference to the more common turquoise of the Southwest.

Magnesite is a mineral which, when raw, is white or grey in color, covered with knobby lumps, and crumbly in texture. However, when heated, its color transforms into a variety of rich hues ranging from buff to various shades of pink and red, and often mottled or streaked.

Some of the tools used to create magnesite jewelry. Note clamshell disc bead necklace made by Bill Smith's grandfather and pieces of raw magnesite.

Fashioned into cylindrical beads, magnesite becomes Pomo "gold," with its value increasing in accordance to distance from the source, as well as in relation to the size and quality (color and finish) of the bead. Writing in the *American Naturalist* in 1877, Lorenzo G. Yates noted that a single bead's value varied from $2.50 to $25.00 depending on quality. In 1926, Edwin M. Loeb wrote that ". . . a piece measuring to the first joint of the index finger, and of good finish and coloring . . ." was worth $5.00 or 800 clamshell disc beads.

While clamshell disc beads (see *News from Native California*, July/August 1988) were often sold or traded by the string, Indian "gold" was sold or traded (throughout Central California and as far away as the Sierra) as individual cylinders to be strategically placed in necklaces among the more plentiful and easier to produce clamshells.

These necklaces, of astounding beauty, were important elements of ceremonial regalia and were also used for mortuary offerings. Because they remain important ceremonially, magnesite beads are still occasionally manufactured. And, as an element of modern jewelry, Bill Smith finds, "It's very pleasing. It's sort of earth color and it's a very nice stone with silver."

Mr. Smith's Olemitcha Miwok great-grandfather, who was also named Bill Smith, was a clamshell disc beadmaker. A generation removed from his relative, Bill became inspired to work with magnesite when he began to develop exhibits for a new Native American Museum (now called the Jesse Peter Memorial

Museum) at Santa Rosa Junior College in the mid '70s. At that time, magnesite beads were so scarce that when they were available the cost was prohibitive, as much as $2,000–$3,000 a strand. In an effort to replicate the beads, Bill started experimenting with magnesite, assisted by David Peri, also Olemitcha Miwok, Scott Patterson, and others. At the same time, Bill had begun to study Southwest silversmithing, and became intrigued with the potential applications of baked magnesite as a substitute for turquoise:

> *I knew a lot about the Pomo culture because that's where I come from.... So I began to work with magnesite because it is a pretty color and it does polish well and it's just about the same hardness as turquoise . . . .*

Mr. Smith's collection site is the same "mine" used by the Pomo for as long as anyone knows. Although there are many places to obtain magnesite, only one site appears to have been utilized in the early days. Described by Alfred Kroeber in his 1925 *Handbook of the Indians of California* as "white Buttes, near Cache Creek . . . ," the site is located on Bureau of Land Management property east of Clear Lake. The exact location is a closely guarded secret, as it was when Yates was writing in 1877.

Details of the firing process are also kept secret. Bill compares the technique to the Southwest method of firing their blackware, with the heat resulting in chemical changes in the magnesite. The process is known to potters as reduction firing, which causes carbons to be trapped when the fire is smothered at a strategic moment. The fire must be hot enough to cause the desired chemical change, an oxidation of the iron component. Visiting his collection site following a forest fire, Bill noticed that the heat of the fire caused such a chemical change in surface deposits of magnesite.

Initially experimenting in his fireplace, Bill began to cook magnesite in open fires out-of-doors. Each fire produced different results due to the many variables involved. These include the mineral content of the rock itself and the length of cooking time, with the end results always remaining uncertain until the process is complete.

A magnesite ring on top of a piece of raw magnesite. Note Bill Smith's characteristic quail topknot signature. Photos by Bev Ortiz.

Bill Smith, magnesite jewelry maker.

In 1897, John W. Hudson wrote about the cooking process in the *Overland Monthly:*

> *A pit about the size of a wash basin is dug, in and over which a fire is kept burning till the ashes fill it. Then the stone is dropped in and covered with ashes and the fire replenished. It takes about four hours to "cook" the* kabey, *after which it is removed while in certain red heat, and plunged into a basket of boiling water. A mild explosion accompanies the plunge, rending the stone into some dozen jagged fragments, and oft-times when unskillfully done instant disintegration follows and somebody gets hurt.*

Suitable fragments are then shaped. According to Hudson, in the early times, a quartz hammerstone was used to chip off tiny pieces, roughly creating the desired shape. During this stage, there was always a danger that the piece might split and be ruined.

Next the fragment was shaped to a smooth, rounded finish against a sandstone slab. Bill has seen one such bedrock slab at Lower Lake, with grooves evident where strings of magnesite were rolled into the proper shape. At the time of Hudson's writing, grindstones had replaced the slab and sheep shears the hammerstone.

In the olden times, the bead's hole was made with chert (and possibly quartz or obsidian), worked to a point, then attached with cordage or sinew to the end of a straight stick eighteen inches in length. This was rolled between the hands until a hole had been bored, first into one end, then the next, until a continuous opening was made. By Hudson's report, the hole was drilled while the magnesite was immersed in water, and water-tempered files had replaced the chert.

To form the shapes that will adorn his silver cufflinks, rings, and earrings, Bill Smith uses various electrical tools, saws, diamond drills, grindstones, and polishers. Each piece is completed with Bill's quail plume signature, chosen because of the plume feather's decorative use in Pomo basketry. Often, the signature is formed with a black recess in the tradition of the Hopi. The stone is usually fitted into the piece using a Hopi style of overlay, the finished product a wonderful blending of traditions, Southwest and Pomo, modern and old, the magnesite becoming an intensely powerful part of the piece because of its longtime value. For those who are aware of its magic, it has the prominence of a precious jewel—a rare stone rendered lovely and made important by the patience, skill, and dedication of an artisan's hand.

It is Bill's hope that other Native American silversmiths will come to know and use this cherished stone, that they will appreciate the satisfaction that comes with turning a dull stone red with experimentation, and that this visible expression of heritage will continue in old as well as modern ways.

Bev Ortiz is a naturalist with the East Bay Regional Park District and president of the Miwok Archaeological Preserve of Marin. She has been studying, practicing, and teaching some of the skills she writes about for over ten years. Comments and suggestions are welcome and appreciated; write in care of News from Native California.

Editor's Note: Bev Ortiz will be conducting a class April 1–2 on the basketry of Central California at the Santa Cruz Mountains Natural History Association and a class on cordage making April 8 at MAPOM (see the Northern California Calendar of Events in this issue).

New Map of Native California

Map-lovers and students of Native California culture will be glad to know that a new, poster-size, six-color map, "Tribal Areas of California," has been produced by Pacific Western Traders of Folsom, CA. The map, measuring thirty-four inches high and twenty-two inches wide, shows all the tribes of the state and their territories, color-coded according to the six major language groups. The map also includes an inset map of North and Central America, showing the major language groups extended throughout the region. "Tribal Areas of California" can be ordered from Pacific Western Traders, 305 Wool St., Folsom, CA 95630, (916) 985-3851. The cost is $7.50, plus $2.00 shipping and tax in California. Allow six weeks for delivery.

Senate Hearing in California

The Senate Select Committee has tentatively scheduled a hearing in California for April 29. The Federal Acknowledgment process will be discussed, and there may be time for well-organized presentations on other subjects. Send a self-addressed stamped envelope to *News from Native California* to receive confirmation of the date, location, and agenda when it is available.

Lake Mendocino Pomo Visitors Center

Victoria Patterson

On Saturday, January 28, 1989, the Coyote Valley Tribal Council welcomed the public to their first event to promote Native American Arts and Crafts. Held at the Lake Mendocino Pomo Visitors Center, near Ukiah, the occasion not only celebrated the work of talented Yurok artists Earl and Merle Griffith, but marked the triumphant return of the Coyote Valley people to their historic homelands.

Lake Mendocino, originally a flood control project and now a major recreational site, was created in 1957 when the U.S. Army Corps of Engineers constructed a dam across the East Fork of the Russian River. Coyote Valley, the land that was inundated as a result, had been the home of Northern Pomo-speaking peoples for thousands of years. Known as Shodokai, "Valley in the East," it sheltered the large village of Shachamkau which was politically affiliated with other villages in Potter Valley, the next valley to the north.

In the 1860s, when the region was invaded by non-Indians, the people of Coyote Valley were sent to Round Valley Reservation in Covelo or dispersed to live along the river, working for local ranchers. In 1878, a group of Indians originally from around the Coyote Valley area escaped from Round Valley Reservation and purchased seven acres in Coyote Valley along the Russian River's East Fork. Known as the "Old Rancheria," this property was home to several families until 1928.

In 1909, the U.S. Government purchased 100 acres in Coyote Valley as part of a program to provide for California's "homeless" Indians. The "new" rancheria was set aside for people from the private rancheria as well as for Indians living in Ukiah. These people were from a Northern Pomo heritage and were the ancestors of the present members of the Coyote Valley Band of Pomo Indians. They lived in Coyote Valley until it was inundated in 1957 when they had no recourse but to abandon their land base and move. They remained scattered around the Ukiah area until a lengthy lawsuit enabled them to purchase property along Forsythe Creek in Redwood Valley in 1982.

The Coyote Valley Tribal Council, however, never gave up its attachment to Coyote Valley and, in the 1970s, it began negotiating with the Army Corps for a physical space where Indian culture could be practiced by the local community and shared with the public. Eventually the Lake Mendocino Pomo Visitors Center was built and, after a complicated management struggle, is now run by the Coyote Valley Tribal Council. Built in a style echoing the traditional Pomo roundhouse, it is the only Corps Visitors Center managed by Indians. The circle has been completed. Coyote Valley people have come home.

Judy Ramos, the current Cultural Coordinator, is the force responsible for the new opening of the Center and the current exhibition featuring Earl and Merle Griffith. Earl and Merle were born in Eureka, California, in 1962 and are twins. Although they were involved in art from childhood, the story of their self-taught artistic development parallels the flowering of their Native consciousness. They feel that their art is a direct reflection of their growing cultural and creative awareness. The twin brothers often share each other's thoughts, techniques, and textures, bringing to a single canvas their cultural concepts of style and color passed down from their Native ancestors. They work in charcoal, pastels, and oil, and their paintings and drawings have a stunningly realistic photographic sensibility. Many works portray Yurok elders and others in contemporary contexts that illustrate the continuity and enduring presence of their cultural heritage. They have a Southwestern series and a Plains series and as a result of their introduction to Pomo territory, Merle, at least, is contemplating some Pomo work.

The opening of their show was celebrated in traditional style with the Coyote Valley Dancers, good food prepared by Rock Man Tony Ramos (who, like the Griffith twins, is a trained chef), and large crowds of people who were impressed with the art, the professional style of Coyote Valley's presentation, and the wonderful gift shop stocked with Indian-made arts and crafts. More events and shows are planned for the future. For more information, call (707) 485-8685.

The Lake Mendocino Pomo Visitors Center can be reached via Highway 101. Take the Calpella Exit, just north of Ukiah, and follow the signs to Lake Mendocino and Pomo Recreational Area.

U.C. Berkeley's **Native American Studies Library** needs volunteers for work on small projects. Call Rosalie at (415) 642-2793, or come to 2120 University Ave. in Berkeley.

Hupa Celebration

Natinook-wá: Sovereignty Day and Dedication Ceremonies take place on Friday, April 28 at Hoopa.

This all day event will include:

7:00 a.m. A free breakfast sponsored by the 8th grade class of Hoopa.

9:00 a.m. Dedication and tour of new tribally-owned motel.

10:00 a.m. Dedication and tour of the reforestation facility at Tsemita.

11:00 a.m. Indian card games, brush dance demonstration by Title IV students, Indian stick games, crafts booths, and S-2723 (Hoopa-Yurok Settlement Act) video.

3:00 p.m. Appreciation and awards ceremony, including prayer, welcoming speech, keynote address by Congressman Doug Bosco, unveiling of Hoopa monument and cedar tree, blessing by spiritual leaders.

5:00 p.m. Traditional Indian meal (free) of salmon, deer meat, beans, acorn, Indian bread, and salads. Also, a fashion show of traditional dresses.

7:00 p.m. Music featuring Paul Ortega, plus the local Merv George Combo.

9:00 p.m. Fireworks.

10:00 p.m. A powwow open to all.

Elders will receive special consideration at this event, including transportation, special seating and other accommodations during the traditional meal and other festivities.

For more information call (916) 965-7318.

Attention: Indian Educators & Parents

The Ad Hoc Committee on Instructional Materials for Students with Special Needs is seeking public input from American Indian educators, parents, teachers of Indian students, J.O.M., Title IV groups and other interested persons. This is a good opportunity for the Native American community to recommend teaching strategies and classroom materials (books, films, etc.) that will directly benefit Native American students throughout California's public school system.

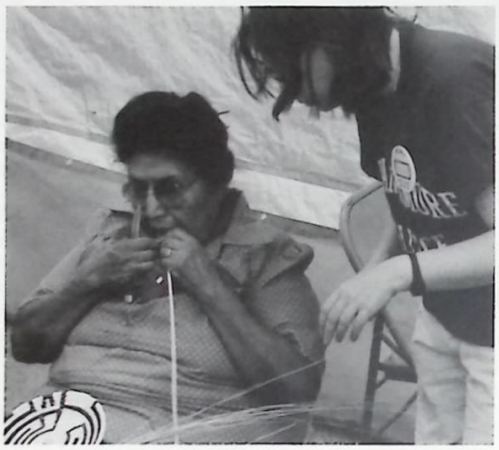
The meeting scheduled for Southern California will be held on March 2 in Manhattan Beach.

The Northern California meeting will be held on May 19 in Sacramento. A time has not yet been determined.

Please call Jerry Cummings at (916) 445-5754 or Ed Castillo at (916) 323-2596 for further information.

1989 WORKSHOPS IN NATIVE ARTS AND CULTURES

Mother Earth Father Sky



ON CAMPUS WORKSHOPS (1&2 WEEKS)

HOPI WEAVING	6/11
HOPI POTTERY	6/11
HOPI JEWELRY	6/11
SAN ILDEFONSO POTTERY	6/11
PAPAGO BASKETMAKING	6/18
MAORI PAINTING	6/18
HOPI SCULPTURE CARVING	6/18
NAVAJO WEAVING	6/25
ACOMA POTTERY	6/25
COCHITI POTTERY	6/25
N.W. COAST MASK CARVING	6/25
CAHUILLA BASKETMAKING	7/2
CASAS GRANDES POTTERY	7/2
JEMEZ POTTERY	7/2

WEEKEND SEMINARS

CAHUILLA ARTS & CULTURES	5/19
HOPI ARTS & CULTURES	6/10
HOPI FOODS	6/10
N.W. COAST ARTS & CULTURES	6/24
ACOMA FOODS	6/24
CRAFT ARTS & NAVAJO TEXTILES	7/1
JEMEZ FOODS	7/1

ON SITE WORKSHOPS (10–16 DAYS)

CAHUILLA BASKETMAKING (AGUA CALIENTE RES., CA)	5/12
PAPAGO BASKETMAKING (PAPAGO RESERVATION, AZ)	5/26
JEMEZ POTTERY (SANTA FE NATIONAL FOREST, NM)	7/23
NAVAJO WEAVING (CANYON DE CHELLEY, AZ)	8/5
ACOMA POTTERY (CHACO CANYON, NM)	8/23
CASAS GRANDES POTTERY (CAVE OF THE OLLA, MEXICO)	9/9
MAORI ARTS & CULTURES (BAY OF ISLANDS, NEW ZEALAND)	11/4

SPECIAL GALLERY EXHIBITS

NORTHWEST COAST CARVINGS AND PRINTS	6/24–7/8
NATIVE AMERICAN PAWN JEWELRY	7/1–7/8

For information write: IDYLLWILD SCHOOL OF MUSIC AND THE ARTS P.O. BOX 38NC, IDYLLWILD, CA 92349. Or call: (714) 659-2171.

CLASSIFIEDS

Dentalium, abalone, olives, cowries for sale. Several species and sizes of each. Quantity prices—free list. Old kind smooth dentalium and custom-cut abalone. Chuck Snell, P.O. Box 769, 816 Van Wycke, Trinidad, CA 95570. Phone (707) 677-0460.

Indian Craft Supplies—seed beads, bells, legal feathers, sound recordings, many others. Catalog $1. WA KE DA Trading Post, P.O. Box 19146 C, Sacramento, CA 95819.

Basketry Supplies, Workshops, and Books. Caning Shop, 926 Gilman Street (NC), Berkeley, CA 94710. (415) 527-5010.

Books & Publications—*The Earth Is Our Mother: A Guide To The Indians of California, Their Locales and Historic Sites* by Dolan H. Eargle, Jr. Updated 2nd edition (1989) has 200+ pages of history, information, and photos about the Native American institutions of California, including an annual Calendar of Festivals, Powwows, & Events. $12.95 plus $1.25 postage to Trees Company Press, 49 Van Buren Way, San Francisco, CA 94131.

Beads—Supplies—Instruction Books. Catalog $2. Beginner's kit $8.95. Veon Creation's, 1804-NC Lucy, Belleville, IL 62223.

NOW AVAILABLE

LAKOTA CEREMONIAL SONGS

on cassette, with accompanying booklet in Lakota and English.

One of the only tapes available with ceremonial songs, including pipe songs, purification ceremony songs, vision quest songs, sun dance songs, and more.

Booklet and cassette $13.00 postpaid.

We also carry Native American flute music and Native American ceremonial supplies, including drum frames, rawhide, tobaccos, roots, herbs, sweet grass, porcupine quills, white leather, and many other unique items.

Write for catalog to:
Jim Bond I.T.
34030 Totem Pole Road
Lebanon, OR 97355
(503) 258-3645

PACIFIC WESTERN TRADERS

AMERICAN INDIAN TRADING POST & RESOURCE CENTER SINCE 1971

◄ Drums, Rattles & Flutes ►
◄ Herbs, Tobaccos & Native Foods ►
◄ Pipestone ► ◄ Blankets & Moccasins ►
◄ Indian Books & Recordings ►
◄ Beadcraft Supplies ►
◄ California Tribal Arts ►

Collector's Items and Appraisals

PACIFIC WESTERN TRADERS
305 Wool St., Folsom, CA 95630 (916) 985-3851
10:00-5:00 Tu-Sat. 1:30-4:30 Sun

Back issues of *News from Native California* are available. For prices and list of contents, please send a self-addressed stamped envelope to us at Box 9145, Berkeley, CA 94709.

MERIDIAN NIGHTS 1988-89
The Indian Americas: Art and Architecture
March 28
Linda Connor & Jean McMann
Picturing the Universe: Looking at Rock Art with a Photographer and a Pre-Historian
A collaborative lecture
Linda Connor teaches photography at the San Francisco Art Institute. Jean McMann is the author of *Riddles of the Stone Age: Rock Carvings of Western Europe.*
This lecture will be held at the Asian Art Museum, Golden Gate Park.
April 4
Peter Nabokov
Sanctuaries of the Spirit: The Roundhouses of the Plains and California Indian Reservations and Rancherias.
Peter Nabokov, anthropologist and historian, teaches anthropology at U.C. Santa Cruz.
This lecture will be held at the San Francisco Art Institute, 800 Chestnut.
Both lectures at 7:30 p.m.
$8 general, $6 seniors/SAPA members, $4 students
For information contact SAPA, 545 Sutter, Suite 201, San Francisco, CA 94102, (415) 398-7229

Subscribe Now!

YES, I would like to receive the next six issues of *News from Native California*. I understand that if I am not satisfied, I may cancel my subscription at any time and receive a refund for all unmailed copies.

I am enclosing $18.00 for a one-year subscription (six issues) _____
Please begin my subscription with
March/April 1989 ☐ May/June 1989 ☐
Please enter _____ gift subscriptions at $15.00 each
for the attached list of names and addresses. _____
Please begin gift subscriptions with
March/April 1989 ☐ May/June 1989 ☐

Name _____
(please print)
Affiliation (if any) _____
Address _____
City/State/Zip _____

News from Native California ■ P.O. Box 9145, Berkeley, CA 94709

Bun Lucas working on his roundhouse. Photo by Bev Ortiz.

News from Native California
P.O. Box 9145
Berkeley, CA 94709

SECOND CLASS
POSTAGE
PAID AT
BERKELEY, CA